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CREMORNE GARDENS, BY J. McNEILL WHISTLER.

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DUTCH PICTURES IN THE HUDSON-FULTON EXHIBITION AT THE METROPOLITAN MUSEUM OF ART

THE loan exhibition arranged in the Metropolitan Museum of Art, New York, as part of the Hudson-Fulton Celebration consists of two parts, one of which is commemorative of the period in which Henry Hudson lived and the country under whose auspices he entered the river which bears his name, and the other of which is associated with America in the time of Robert Fulton and his predecessors. The Hudson section includes a remarkable loan collection of the industrial arts, dating from the earliest Colonial times in New England and New Amsterdam to the time of Fulton's death. Of the industrial exhibition the collection of furniture was described in our October issue. In the following pages is shown a representative group of the paintings loaned to the Museum for the Hudson section of the exhibition. The entire collection is to remain on view for some time, the date of closing being fixed at present as November 15. It is possible, however, that the period of the exhibition may be extended and the date of closing be postponed.

The group of paintings secured for the Hudson section demonstrates in striking fashion the opportunity which America affords to-day of illustrating by original examples the great art of the Dutch painters of the seventeenth century. Some astonishment may, perhaps, be felt in European art circles that it was possible to assemble in New York one hundred and forty-five paintings of the first importance representing this period, among them thirty-four Rembrandts, twenty Frans Hals and five Vermeers. Even after this showing only about one-half of the number of the Rembrandts in America are exhibited, with, perhaps, two-thirds of the number of works by Frans Hals, Hobbema and Cuyp.

The period during which all the works exhibited were painted covers only some thirty years. The number of true masters who arose in Holland during this short time is astonishing. It happened that three generations of masters overlapped to contribute to this flowering interval. Frans Hals was born in 1584, but his development was unusually late. Jan Vermeer was born in 1632 and died early. During the period of the first generation some time was necessary for the development and establishment of a national art. At the other extreme the native painting fell under the influence of the French school, which overwhelmed it in 1670. Rembrandt's output covers the whole period.

Vermeer, whose productive period falls chiefly between 1656 and 1675, shows a progressive style together with a perfection of surface which approaches the French influence. Not more than thirty-six of his works are known, a restricted output as compared with the other masters or with Rembrandt, who left six hundred and fifty. Vermeer employed few colors, and in shadows, with a modern touch, avoided the characteristic browns. But the most modern of the group, no doubt, was Frans Hals, whose animated stroke made him a supreme delineator of character. He is, probably, more fully represented in America than any other Dutch artist and the works shown in the exhibition date from his best period, 1635 to 1655. Jacob van Ruisdael, nephew of the older master, Salomon van Ruysdael, brought landscape to the highest perfection that it reached in Rembrandt's period. As mountain scenery was probably unfamiliar to him, his work in such subjects shows remarkable imaginative power. Aelbert Cuyp, known as a cattle painter, studied his landscapes more simply and confined himself to the moods of sunset. Bartholomeus van der Helst is best known for his portraits and portrait groups. Next to Rembrandt, Jan Steen displays, perhaps, the richest inventive faculty. The Rembrandt from the W. K. Vanderbilt collection is an outstanding example of the master's period of greatest vivacity and animation.



Lent by Mr. J. Pierpont Morgan, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

WOMAN WRITING A LETTER
BY JOHANNES VERMEER VAN DELFT
[1632–1675]

A lady in morning toilet, wearing a yellow jacket trimmed with ermine, sits writing at a blue-covered table on which are writing materials, a casket and a string of pearls. She is leaning forward and turns to look at the spectator. She has pearl earrings, and bows in her hair. The chair back is ornamented with gilded lions' heads. A large dark map, only partly visible, hangs on the greenish-gray wall. The light falls on the canvas from the left, strongly illumining the head and bust of the lady. Canvas: H., 18½ inches; W., 14½ inches. Burger, No. 40; Harvard, No. 43; Hofstede de Groot, No. 36. Sale (probably), Amsterdam, 1696; sale, Dr. Luchtmans, Rotterdam, 1816; sale (probably), J. Kamermans, Rotterdam, 1825; sale, H. Reydon and others, Amsterdam, 1872; sale of Comte F. de Robiano, Brussels, 1837.



Lent by Mr. W. K. Vanderbilt, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Three-quarters length. Standing. A man about fifty, with gray mustache and imperial. He wears pearls in his ears and a high, light-colored turban, fastened with gold ornaments and adorned with a clasp and a pendent horsetail. He is dressed in a voluminous embroidered cloak, and over it a many-colored, fringed shawl. A golden ornament on his breast. His left hand, concealed by his cloak, is laid on his hip; his right hand grasps a stick. Signed on the lower right: *R. H. L.*, 1632. Canvas: H., 59 inches; W., 47⅛ inches. Smith, No. 285; Vosmaer, pp. 116, 495; Dutuit, p. 55, No. 365; Bode R., No. 145; Klass, d. K., p. 120. Collection of Paul Methuen, Corsham; collection of King William II of Holland, sold in 1850; collection of Tomline, Orwell Park; collection of Mr. McKay Twombly, New York.

THE NOBLE SLAV
BY REMBRANDT
[1606 (?)–1669]



Lent by the Hon. Robert W. de Forest, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

PORTRAIT OF A LADY
BY BARTHOLOMEUS VAN DER HELST
[1613 (?)–1670]

Half-length figure, turned slightly to the right, the hands not visible. She wears a bluish-gray silk dress, trimmed with gold and silver lace and broad lace collar. Pearls at her throat and in her hair, which is brushed plainly back and falls in ringlets on either side. A dark-green curtain hangs behind her. Brownish-gray background on the right. Canvas: H., 11¼ inches; W., 10¼ inches. About 1660. Formerly ascribed to Terborch. Rightly attributed to Van der Helst by Hofstede de Groot.



Lent by Mr. Henry C. Frick, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Above a rocky, wooded hill at the right is seen the spire of a church. A rushing mountain stream emerges from the right and turns to the left in the foreground, where it forms a cascade. A shepherd leads his flock across a rustic bridge which spans the stream. At the left some fallen tree trunks. Blue hills along the distant horizon. Dark clouds gather in the blue sky. Signed on a rock in the center, *J v Ruisdael*. Canvas: H., 39¾ inches; W., 34 inches. Smith, No. 222. Collection of Baron Lockhorst, 1826; collection of Earl of Onslow, England.

A WATERFALL
BY JACOB VAN RUISDAEL
[1630 (?)–1682]



Lent by Mr. Charles M. Schwab, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

THE DRAINED CASK
BY JAN STEEN
[1626–1679]

A group of figures in a tavern. In the center the stooping figure of a woman in a red dress with a blue jacket, who holds a bowl, while on the right a man in a gray-blue cloak tilts a cask to drain its contents; at the end of the cask an old woman strikes it with her shoe. Seated at the table at the left is a man with a red hat, holding a stein in his hand, and behind him two men in green clothes, eagerly watching the wine as it flows slowly from the cask. At the left a third man lights his pipe at the table. In the background an open door through which is visible the evening sky. On a wooden partition at the left of the background the inscription: "*Tis drouigh voor de maets Aef is doot den tap lopt op s(e)n ent de verbruyde krouf is vaets.*" Signed on the cask, *J. Steen.* Canvas: H., 34 inches; W., 40 inches; Smith Suppl., No. 70; Westrheene, No. 95; Hofstede de Groot, No. 603. Collection of M. P. Caauw, Leyden, 1768; collection of E. Higginson, Salmarsh Castle, Kent, 1842; collection of the Marquis de la Rochebousseau, Paris, 1873; collection of M. E. Martinet, Paris, 1896.



Lent by Mrs. Collis P. Huntington, New York, to the Metropolitan Museum Hudson-Fulton Exhibition

Three-quarters length. Standing, turned to the right, the right hand resting on the hip, with the palm turned outward, the gloved left hand holding the right glove against the chest. He wears a black costume, a large lace-trimmed collar and a felt hat. Signed on the right of the foreground: *Aetat Svae An°* 1643, with the monogram *F. H.* Canvas: H., 46¼ inches; W., 35¼ inches. Moes, No. 137.

PORTRAIT OF A MAN
BY FRANS HALS
[1584–1666]



Lent by Sir William van Horne, Montreal, to the Metropolitan Museum Hudson-Fulton Exhibition

A broad expanse of water and sky, with several warships carrying the Dutch flag, and smaller craft in the foreground. At the edge of the marshy shore, seven cows. A warm evening sky with clouds is reflected in the water. Signed on the right, *Cuyp*. Panel: H., 10½ inches; W., 16⅜ inches.

RIVER VIEW ("SEA VIEW WITH CATTLE ON SHORE") BY AELBERT CUYP [1620–1691]

THE STUDIO

CONTEMPORARY AMERICAN LANDSCAPE PAINTING. BY L. MECHLIN.

If it is true, as Barrie has suggested in his "Margaret Ogilvy," that the end and aim of all art is to open the eyes of those who will look to beautiful thoughts and beautiful things, then it must be admitted that the landscape painters of America are artists indeed. Primarily they are discoverers and interpreters — men passionately loving nature and striving through their works to impart to others their emotions; not as others have done, but in a way distinctively their own. They have not always succeeded, nor invariably done well. Being thrown almost inevitably upon their own resources, their expression has at times been crude and immature; but it has been frank, sincere and true, and this has given it distinction. And, furthermore, their pictures have been painted largely without regard for the market, without intent to please, and while in many instances they have been found lacking in pictorial interest they have not failed to carry conviction.

As the love of pure landscape is commonly a token of ripened development, it is, perhaps, a little perplexing to comprehend why America, an exceedingly young, if precocious, nation, should have made her largest contribution to the art of the world in this particular field. Possibly, however, a reverent love of the outdoor world is the pioneer's heritage – perchance youth has engendered daring. Be that as it may, without doubt it is true that the view-point of the American landscape painters is, and has been almost from the first, different from that of other landscape painters, inasmuch as it completely overlooks the immediate relationship of nature to man. John Richard



"THE GOLDEN AFTERNOON" BY CHILDE HASSAM



LANDSCAPE (*Corcoran Gallery of Art, Washington*) BY ALEXANDER H. WYANT

Dennett said of Homer Martin's landscapes that they looked as if no one but God and the painter had ever seen the places; and this characteristic is not peculiar to Martin's work alone. For this very reason it is a question whether or not American landscape paintings could be fully appreciated by those unfamiliar with American landscape; but it is thought that beneath their subjective truth lies sufficient fundamental art to give them universal appeal.

George Inness is called the father of American landscape painting, because he was the first to discover that art lay not so much in the thing transcribed as in the transcription—that mere facts were less worthy of preservation than was their significance; which is, in reality, the dividing line between the old school and the new. But before him came Durand and Cole, F. E. Church, Moran, Bierstadt, Kensett, Casilear, and the other men of the so-called "Hudson River School," who while seeking truth along conventional paths paved a broad roadway for those who followed. That art is an inherent instinct, rather than a cultivated taste, is manifoldly demonstrated in American history, for with absolute spontaneity the little flame burst forth simultaneously here and there in remotely distant places in that broad land. And not only did it awake, but it lived, under conditions untoward to a degree almost incomprehensible. In the early days of art in America men became painters without having seen a single great picture, without having known or associated with other painters—and these days are not yet a century dead! Where else have such conditions been paralleled? Where else has art been so severely tested? Durand and Cole were both engravers before they became painters, as indeed were the majority of the early American landscape painters, and their works while essentially conventional and unreal were not utterly unworthy. They both reproduced natural forms according to certain fixed formulas, and Cole, not content with nature's message, endeavoured to read into his pictures a complicated allegorical meaning. Church, Moran, and Bierstadt were fond of representing upon canvas panoramic arrangements of dramatic scenery, and thought that they were nationalizing their art by transcribing distinctly American themes. To them the grandiose was great—bigness a matter of measurement, and while their capacity was puny in comparison to their aims, they did divert attention from foreign ideals and were not inferior technicians. The group of men who made up the Hudson River school got nearer the truth but did not succeed in ridding themselves of the notion that one day is as another, and that in nature facts are unalterable.

To the influence of the Barbizon painters is attributed the altered outlook of Inness, but whether or not he learned his secret of Corot, his work is by



"UPLAND PASTURES"
BY HENRY W. RANGER

no means imitative. Instead of seeking beauty he saw it, and on every side. He painted broad stretches of near-by open country lying steeped in summer sunlight—such scenes as were to him most familiar and appealing, and he made patent their charm. His colour was rich and strong, and he allowed it to flow freely from his brush. Some of his canvases are over-painted, but they all have definite meaning. Alexander H. Wyant, his contemporary, was perhaps an evener though a less virile painter, and a better draughtsman. For him grey days had more allurement than sunny ones, and his works are found to have a lyric quality which in a measure Inness's lack. Homer Martin, of the three, was probably the most emotional but least conscious of the beauty of his own land—least single-hearted. All of these men, it must be understood, developed gradually, and to some extent groped their way, unconscious of the fact that they were creating tradition. Their works stand to-day alone, and represent a chapter which is concluded.

This brings us to present time, to the field of contemporary effort wherein is spread before us an almost bewildering array of the fruits of an early season. Between the years 1879 and 1909 the pages of history have been turned rapidly, and records have grown old while they were yet in the making. Within this period the French impressionists have risen and declared a new creed, the *plein-air* painters have advanced a doctrine, and the tonalists have strengthened their ramparts; in America the voices have been heard and in some measure heeded. American landscape painters, like American figure painters, of the last quarter century have quite generally got their schooling in France, but they have returned more promptly, and held with greater tenacity, it would seem, to native ideals. Thus with them the foreign influence has apparently filtered through a national individuality, and been assimilated rather than absorbed. Of course, there are those who lead and those who follow—imitators and honest investigators—men of little minds and men of independent conviction; but the latter are in preponderance.

Childe Hassam is the strongest exponent of the school of Monet in America, but that he is not the



"AUTUMN WOODLANDS" BY R. M. SHURTLEFF



"A SHOWERY AFTERNOON"
BY EMIL CARLSEN

servant of a single manner he frequently demonstrates by laying aside, temporarily, his colour spots, and smoothly covering, with his pigment, broad surfaces. Mr. Hassam has indeed both a docile and a nimble brush, and whether composing little jewelled mosaics of colour with the object of reproducing the vibrations of light, or building up on canvas, with deliberate stroke, a grim picture of New York's cañon-like streets, he is equally felicitous—equally individual.

The short stroke is also commonly employed by Willard L. Metcalf, who is likewise to be numbered among the foremost of the American landscape painters. Light and air are to him matters of serious concern, but so also are form and motion. Unlike the majority of those who follow the impressionists' teachings, he cares not merely for the effect of sunlight but for the object upon which the sunlight falls, and paints not always in a high key. In composition his pictures are not invariably agreeable. Most often they are bits of Nature selected without pictorial regard, but the charm which they exerted upon the painter is surely imparted to the observer, and the reason for the choice made known. They are mature, thoughtful transcriptions displaying, with evident spontaneity, both the painter's love and knowledge of the thing transcribed. Of somewhat the same order are the works of Ernest Lawson and Carroll S. Tyson, jun.

In quite a different vein are found the paintings of D. W. Tryon, J. Francis Murphy, Bruce Crane, Emil Carlsen, William S. Robinson, Leonard Ochtman and Granville Smith, who transcribe more subtle effects and interpret more definitely the illusions of atmosphere. Mr. Tryon is fond of painting a gentle winter sunrise or sunset seen through a screen of trees, which crosses the middle distance—a theme utterly dependent for its charm upon its rendering. Mr. Murphy is, perhaps, more versatile, but likewise shows a preference for the grey browns of late autumn and early winter, for nature's gentlest moods. His work is subtle, but, like Mr Tyron's, essentially definite; the forms he represents are studied and then, if necessary, forgotten; his colour is pure but well modulated; his handling broad but eminently skilful. It is as though he said to the beholder, "Come and see this thing which I have discovered—this unexpected loveliness of Nature which will be no less lovely to you than to me." Mr. Crane's painting is not unlike Mr. Murphy's in style though his technique



"LATE SPRING" BY CHARLES MORRIS YOUNG



(*By permission of N. E. Montross, Esq., owner of the Copyright*)

"MORNING." BY D. W. TRYON



"JOHNNY CAKE HILL" BY WILLARD L. METCALF

is, perhaps, a little broader and bolder, a little less suave. His pictures too are most frequently of commonplace country — bare hills, ploughed fields —into which the winter air or autumn sunshine has put a magic. Mr. Carlsen uses a drier brush than either of these and has less regard for the amenities of objective beauty, striving chiefly for effects both strong and subtle, which will suggest the big indifference of Nature to man—its stern, simple grandeur. Mr. Robinson, again, is apparently more purposely winning, his compositions being more pictorial but none the less significant. The joy of spring-time —the poetry of the starlit night — the restful peace of slumbering nature, are the things which his art has made manifest. Leonard Ochtman commonly paints winter pictures—broad fields lying beneath



"THE YEAR'S WANE" BY BRUCE CRANE



"MIDSUMMER NIGHT"
BY WILLIAM S. ROBINSON



"THE LAND OF THE HOPI INDIAN" BY ALBERT L. GROLL
(By permission of Mr. Wm. Schanz)

a coverlid of snow and seen under grey clouded skies, or in the half-light of morning or evening—and succeeds in combining bigness in effect with subtlety of suggestion. Granville Smith sets forth outdoor scenes in which there is a mixture of lights, introducing, most often, some such token of domesticity as a dwelling, a mill or a roadside tavern. Now all of these painters interpret their themes more or less in an envelope of mist—not a fog, be it understood, but a visible atmosphere—and deal almost exclusively with ephemeral effects, using delicate colour. In their pictures they accurately express the several planes of vision without displaying great contrasts of light and shade. They are seekers for truth, lovers of nature, accepting it as they find it: men of independent vision and conviction.

On the other hand, however, there is a group, equally zealous and high-minded, who cling closer to tradition and lay greater stress upon the prerogatives of art—men to whom it must seem that the business of art is to supplement and perfect nature, to carry out its intention, and who represent light by the use of luminous colour. These are the tonalists, Henry Golden Dearth, Ballard Williams, Sartain, Dessar, Keith and Ranger, whose sense of the pictorial is very acute, and whose compositions display a decorative motive, appealing first to the eye and then to the intellect. These artists are less fragmentary in their speech than the former, and to the masters of the Old World they are more akin. Mr. Dearth and Mr. Williams both display in their work imaginative power of a delightful order. Mr. Ranger is perhaps nearer to nature at times and more versatile, fashioning his compositions into lovely patterns of colour and yet preserving the feeling of the outdoor world. Mr. Keith, who has already been the subject of an article in this magazine, confines his activities chiefly to the picturing of California woodland scenes, which he transcribes much after the manner of Inness.

Between these two groups, which are the antithesis one of the other, is yet another group adhering in part to the tenets of each. Charles H. Davis, Wm. L. Lathrop, Edward W. Redfield, Walter Elmer Schofield and Charles Morris Young can be classed neither with the impressionists nor with the tonalists. They are the men who have dealt most frequently with stubborn facts, daring to interpret nature in the unromantic light of mid-day, without the direct glint and glitter of the sun. Both Mr. Davis and Mr. Lathrop use a broad, full brush and apply their colour with apparent directness. The former's work has more finish normally than the latter's, but is no more convincing. Mr.

"SUNDOWN." BY GEORGE INNESS

(By permission of the Corcoran Gallery, Washington)



Redfield has habitually used the short stroke with crisp, broken colour, until the past season, when, for the nonce, he adopted the tonalists' style, concealing his craft in a broad finished surface. He and Mr. Schofield and Mr. Young are pre-eminently painters of winter scenes—of snow, and sunshine and frosty crystalline air, for the transcription of which, up to the present, no formulas have existed.

And besides these there are the painters who cannot be even thus broadly classified, such as R. M. Shurtleff, the veracious interpreter of midsummer wood interiors; Charles Warren Eaton and Ben Foster, painters of nocturnes, poetic, virile and true; George Melville Dewey, Charles A. Coffin, Arthur Parton, strong men all; Albert Groll, who has found picturesque motives in the desert of Arizona, and, better than any other, has rendered significant its spacious breadth; and Arthur Hoeber, both writer and painter, who sees in nature a poetic loveliness and transcribes it with acute artistic feeling, framing for the onlooker gentle lyrics neither too insistent nor yet too refined.

It would be easy to enlarge this list, but the intention is not to furnish the reader with a catalogue but an introduction; to indicate in a measure the breadth of the field, and to suggest the trend of endeavour. It is not claimed that American landscape painters have yet reached their apogee, that they exclusively have discovered and manifested great truths, but rather that they have looked out upon the world with seeing eyes and have keenly felt its loveliness—that they have had new thoughts, emotions, and aspirations, to which, with the freshness of youth, sincerity, and joy, they have given expression. L. M.

A PICTURE COLLECTOR'S EXPERIMENT. BY T. MARTIN WOOD.

It is to be feared that it is only too true that much of the "collecting" done nowadays is purely speculative, and betrays a mercenariness in its ulterior motive that defeats the only spirit in which a collector can come into right relations with, and nurse the genius in the art of his own time. The term "collection" makes one think of a famous collector, not long since deceased, who it is said was wont to mount to a big room and



"AN OLD MILL" BY C. F. DAUBIGNY



"L'ESCARPOLETTE." FROM THE OIL PAINTING BY ANTOINE WATTEAU.

have one picture after another wheeled before him for inspection. Occasionally, however, one meets with a collector who buys pictures and hangs them in his living rooms solely for the sake of enjoying their daily companionship—to live with them in fact.

It is thus that his Honour Judge William Evans, Judge of County Courts for Mid Wales, enjoys a collection, not large but curiously interesting as an experiment in bringing modern pictures and those of older masters together on the same walls in his house in Southwick Place, near Hyde Park.

Judge Evans has not, as a rule, collected large pictures, preferring rather those of cabinet size, and in this way has encouraged what needs to be encouraged as much as anything nowadays—the return to canvases of a size which is proportionate to that of an ordinary room. Gradually on the walls the older art is being supplanted, and this encouragement to the young generation sets a fashion for others. Let us say it here, it is the collectors who will determine the future of English painting by what they elect to encourage or despise in it and by the conditions which their attitude is to bring about in the future, for, as we know, it is that which is best adapted to existing conditions, and not that which is best in itself, that survives. One wonders—since those who pay call the tune—what it is that withholds the modern rich man from the ambition of calling in his own name for the finest art of his time, in emulation of Venetian merchants. It is his to do this, or, on the other hand, to stifle rising art between his close-packed frames of "the wrong things."

But let us return to the collection under review, where the preferences are the expression of a single taste. Inside the rooms a keynote of stillness is given by the lakeside scenes of Wilson; outside the windows is a London street. Music would give one over to just such a dream as a Wilson picture, but with his art it is a dream that is not coming to an end. One notices more than one picture by Conder, who was derived from Wilson, even more than from Watteau—though this has not been pointed out—in what is more than subject, namely, the spirit in which the subject is conceived. The art of Wilson and Conder shows them both as visionaries, wishing to see things even of this world only in a certain light. Watteau was more matter-of-fact, took things more as they were, believed altogether in life, at least on summer mornings. All the three painters found their way into remote gardens which they imagined always to belong to a race superior to themselves—a race of aristocrats, about whom they could not help keeping their illusions, having themselves the aristocratic cast of mind into which the com-



CLASSICAL LANDSCAPE

BY RICHARD WILSON, R.A.



"THE VALUERS" BY WILLIAM ORPEN

monplace cannot enter. The juxtaposition of old and new work on the walls in this collection is very interesting, because it makes possible appreciation of such affinities between certain modern and older painters; not as regards style, the subject of frequent comparisons, but in the matter of inspiration.

Amongst modern painters represented are Charles Shannon, Charles Ricketts, James Pryde, Charles Conder, Wilson Steer, W. Tonks, Walter Sickert, and William Orpen. All these names are familiar to the foreigner through the Press, yet if he lands in England to study the work of this present school, is there any public institution to which we can direct him? Fortunately it is being conserved by a few collectors in a country from which, as a rule, all the best things go abroad. We are grateful when we find, as in this collection, a Whistler sea-piece, one of the few which have not gone from England, and sea-pieces by Conder, in which the Whistler influence is apparent, belonging to the art of this island nation, and rightly the subtlest appreciations of the sea and the haze-veiled horizon that the world has seen as yet.

Things as different from these as *The Birth of Venus*, by the pre-Raphaelite, Mr. Spencer Stanhope, are hanging on the wall. The beauty desired of the pre-Raphaelites was of a most indeterminate character, and in proportion to its indefiniteness was their passion for all the outward signs of reality and a method that did not even release the real at the point where all reality tends to escape into illusion—the point at which Whistler had the genius to arrive. In the pre-Raphaelite movement art was set upon the rejection of all conventions, just as in Wilson's time it had accepted them all; and yet in the matter of inspiration, as distinct from methods, it was Wilson who went to life while the pre-Raphaelites went back to art. Wilson's imagination at least encountered at first hand, as part of the places he wished to paint, and so as part of nature, the associations of ruined gardens from which his pictures took their beginning. But for choice the pre-Raphaelites would not encounter a mood even of this refinement at first hand, but rather as interpreted to them through the fourteenth-century traditions of Italian art. Life they intended should



"HARMONY IN BLUE AND SILVER: BEACHING THE BOAT." BY J. McNEILL WHISTLER



"THE GARLAND" BY CHARLES SHANNON

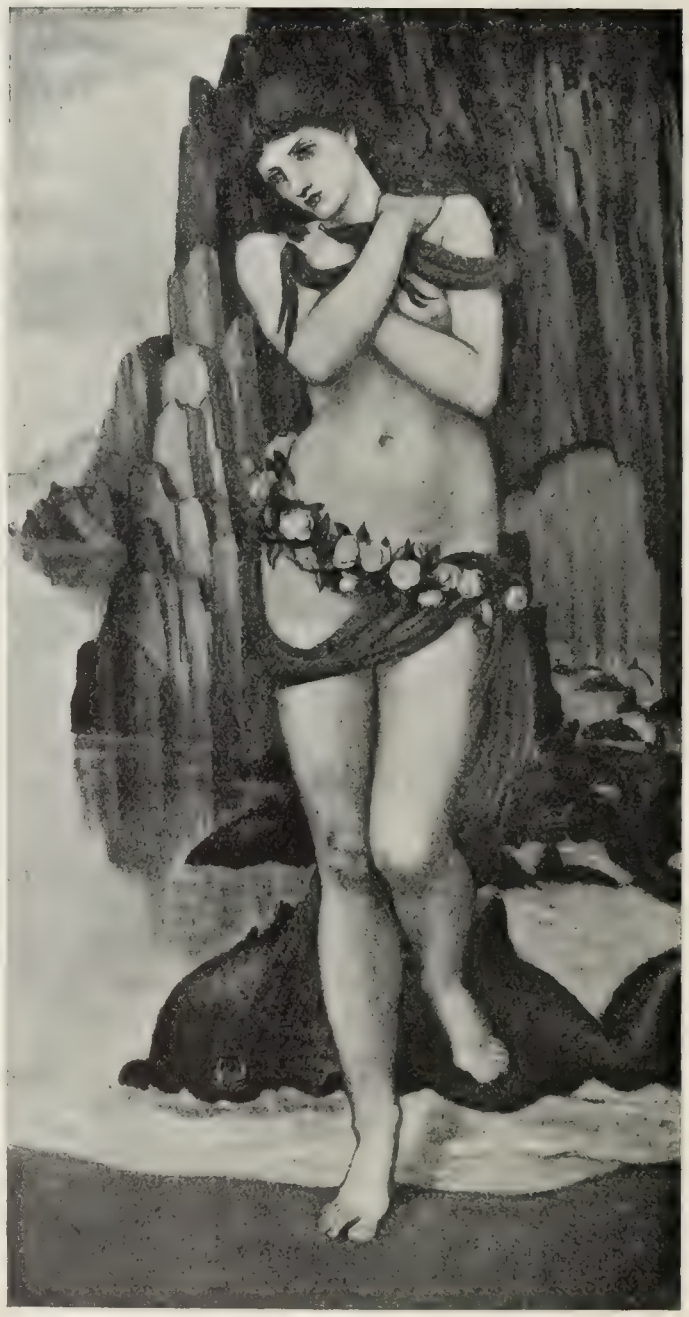
come to them disguised; the austerities even of their own thoughts they tempered with a memory of roses.

The fragrant beauty in Stanhope's *The Birth of Venus* usurps a Grecian title, while opposing in the extreme all that we have known of beauty as conceived in Greece. We can see—as in the statuette *Diana* by A. Carrière-Belleuse—that something of Hellenic grace survived in the pseudo-classic conventions even in the nineteenth century, which perhaps knew less than any other century of the Hellenic spirit.

In the accepted forms of any convention there is frozen something of the spirit that, searching for beauty, accepted these forms; their acceptance too implying some agreement as to what beauty was, though beauty still goes undefined.

The pre-Raphaelite chart, as to the direction in which to look for beauty, came into Mr. Charles Shannon's hands, but he has taken guidance from a thousand other sources, giving himself the freedom of everything to which his imagination responded. His art is limited only from within, and not by rules imposed from without, as with all the pre-Raphaelites but the first ones no less than with the conventional artists they despised.

But after all to speak of convention is to speak of a science of beauty which fails before new experiences; and in these modern times, concerned with new artistic experiences, this science must renew itself. Naturalism is a modern ambition in art as well as life; perhaps only in these days does art attempt to stand for a moment altogether unfettered by tradition. After this realisation of freedom, and as a part of it, traditions have been resumed or not at will. Some of them seem

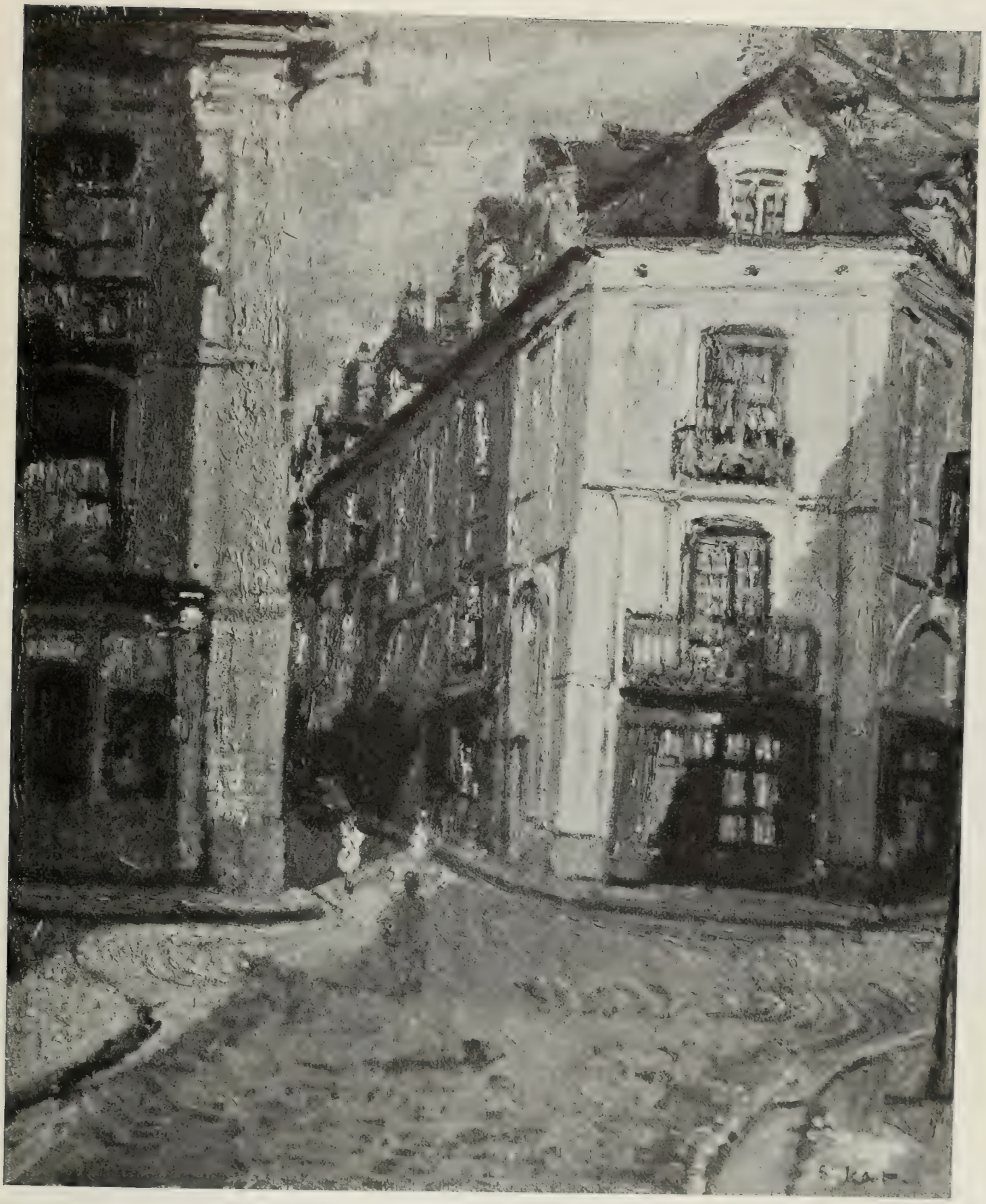


"THE BIRTH OF VENUS." BY R. SPENCER STANHOPE



"FÊTE CHAMPÊTRE." FROM THE OIL PAINTING BY ADOLPHE MONTICELLI.

(In the Collection of His Honour Judge Evans.)



"RUE COUSIN, DIEPPE"
BY WALTER SICKERT

necessary for recapturing old experiences, and since it is manifestly impossible that nature should show to every artist something that has escaped the experience of all preceding generations, the traditional—which as often as not then is the natural—is constantly being renewed. The landscape generalisations, say, of Wilson's time, were often absurdly superficial, but at other times they stood for an emotional summary of the effect desired; much as impressionism does in another way. For conventionalist and impressionist alike, nature is the source of symbols for their mood. With them the standpoint is remarkably different from that of the superficial realists who imagine that the mere copy of a scene must give the emotion that the scene itself arouses; who forget that the artist's emotion is as much a selective factor as his vision of the objective signs needful for the communication of his feeling to his public.

The purely naturalistic school, controlled nevertheless by feeling, is represented in Judge Evans's collection by Daubigny in his picture *An Old Mill*, or in sculpture by *The Wounded Hen* of Barye.

In selecting our illustrations we have almost confined ourselves to the oil paintings, but of drawings of the modern school it would be difficult to find a more characteristic specimen of Mr. Muirhead Bone's genius with the pencil than *Trafalgar Square*, or anything more interesting to contrast with it than Conder's drawing, *The Arrival*. Pencil work invites from an artist even greater freedom and spontaneity than etching. It is to be presumed that the ideal of etching is to capture in more than one copy the spontaneous touch; but the trouble attached to the process cannot fail to act as a restraint, and Mr. Bone's pencil drawings from life show a subtle response in their handling which makes them often even finer as works of art than his etched plates. If we wished a perfect specimen of the naturalistic vision, we should perhaps do as well to turn to Mr. Muirhead Bone's drawing as to anything else. For all its precision in rendering fact, it still expresses a very personal view. Mr. Bone always seems impressed with the novelty of London streets; he retains, apparently to this day, after long residence in London, the attitude of mind of a country visitor.

In this article, in speaking of paintings, we have, as we intended, disregarded difference of style in the method of works we have compared. The method of an artist is modified at different periods of his career, and changed almost unconsciously according to every fresh subject; but what probably exercises a greater influence on his final style than anything else, if he is a landscape painter, is the moods in nature with which he is most in sympathy. In dwelling upon Wilson, Whistler or Daubigny, we take them as representative names. Nature is as the artist sees it. If in



"MEDEA AND HER CHILDREN" BY CHARLES RICKETTS



(In the Collection of His Honour Judge [illegible])

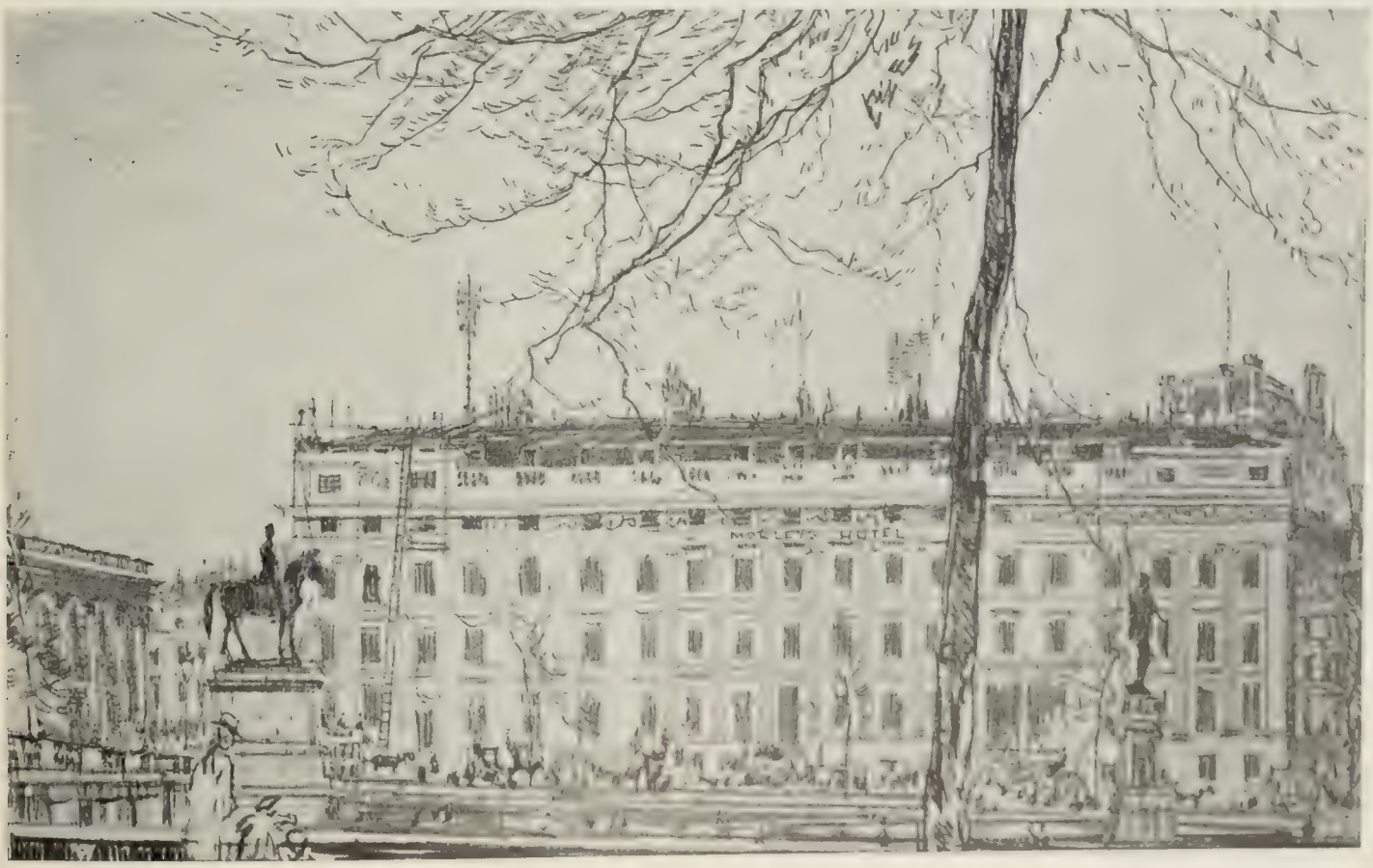
"THE DEMI-MONDAINE." FROM THE OIL PAINTING BY JAMES PRYDE.



"THE ARRIVAL" (DRAWING IN COLOURED CHALKS) BY CHARLES CONDER

Wilson's time the talk had been, as it is now, of "the return to nature," what a nature it would have been to return to! One of conventionalized trees and vegetation curiously lacking in variety.

In modern times the intimacy which science has established with nature has been shared by art also. In individual cases the view an artist takes of nature is a preconceived one, of course, deter-



"TRAFALGAR SQUARE" (LEAD PENCIL DRAWING) BY MUIRHEAD BONE



BRONZE STATUETTE: "DIANA"
BY A. CARRIÈRE-BELLEUSE

mined by a thousand influences upon his mind other than those of nature. The mood of Whistler's art is one of an hour, but with such a painter as Daubigny it is one of a place. There is the sense of time given by one school of landscape painters, of place by another, and of the historic associations of a place by yet another school. These things are of course determined by temperament, and schools of painting might be classified in this way more often than they are. Human associations creep into landscapes in various degrees and in other ways than the historical way which we feel, for instance, in Wilson's pictures; but landscape, at first always subordinate to the human interest, now sometimes tries to free itself from this entirely. It becomes like poetry, simply "emotion remembered in tranquillity;" only "emotion" as a word seems more applicable to the rhetorical expression in poetry than the silent suggestion of paint. Such poetry as Wordsworth's suggests the experiences of all the senses, whereas a picture, whilst it includes all these as probable influences in its creation, suggests nothing but the experience of the eye. If we are responsive to the scene, our memory may almost open for us again sensations of the other senses, and a picture grow fuller for us as we live with it—and this fulness of art is the reward for its true students.

The signs of another influence admitted to art are evident in Judge Evans's collection—that of the theatre, in which lighting is controlled simply to imaginative ends, as it often is with Mr. Ricketts and Mr. Pryde, the qualities in both of whose art are never easy of definition.



BRONZE STATUETTE: "THE WOUNDED HEN"
BY A. L. BARYE



PORTRAIT OF A LADY
BY FRANCISCO GOYA



INTERIOR OF GRAND TRUNK RAILWAY'S NEW LONDON OFFICES WITH TEMPERA FRIEZE BY FRANK BRANGWYN, A.R.A.



SKETCH FOR FRIEZE BY FRANK BRANGWYN, A.R.A.

Mr. Walter Sickert, with whom touch itself and vision are so in accord that feeling seems to descend into the fingers as if his fingers had a genius of their own, is represented in a street scene, *Rue Cousin, Dieppe:* it is in his art that we have the significant modern character.

There is a whole class of painters whose work is of a kind by itself in that it is musical in character. But even among these there is a difference between those with whom the resemblance is one of feeling in execution and those who deliver us over to a mood such as is induced by music, but only in the result. This, for instance, is the case with the art of Wilson, who, unlike Monticelli, made no attempt to transpose musical conditions to the sphere of colour. Both Watteau and Wilson sought to conserve in their art that which appealed to them in the world; while Monticelli turned with aversion altogether from the world and sought refuge in the delights of his own improvisations. His inspiration was at the flood in *Fête Champêtre*, one of the pictures now reproduced in colour.

A curious blend of colour has been brought about in the rooms of which we have been writing, and the inclusion of the works of the past seems but to justify the intentions of the present; as to the future of art we shall not fail in curiosity if we think that beauty, now only associated with certain moments, by the accident of an artist's presence, belongs to every moment. T. M. W.

MR. BRANGWYN'S TEMPERA FRIEZE AT THE NEW LONDON OFFICES OF THE GRAND TRUNK RAILWAY.

THE Directors of the Grand Trunk Railway of Canada have done a valuable service to modern art in commissioning Sir Aston Webb to design their London offices in Cockspur Street; and in thus doing have rendered themselves as valuable service —the service of fine advertisement; for their offices will soon be famous. That is a point not lightly to be lost sight of, for not only has Sir Aston Webb designed the offices with a rare sense of style, of form, and of colour, both as regards the wood and its ornamental inlay, and the lines and spacing of these, but he has put the crown upon a



SKETCH FOR FRIEZE BY FRANK BRANGWYN, A.R.A.

dignified work by setting a decorative frieze above his spacious panelled woodwork to the painting of which he has called the rich and sumptuous art of Mr. Brangwyn. And in its remarkable partnership of the arts, both Sir Aston Webb and the directors of the Grand Trunk Railway have, perhaps, builded even better than they thought; for a new form of decoration has been created which should cause the setting in of a fashion that may have wide-reaching results.

It was clear that Sir Aston Webb's rich, but simple and restrained design in warm brown panelling required a frieze of sumptuous colour to complete it. But it was equally clear that it would be better to have the plain plaster wall as a frieze than to deaden the effect of the glowing wood and its purity of design with a coloured frieze that should be heavy or dull in texture. It was here that the architect's sense of selection proved his grip of the essential values, when he called in Mr. Brangwyn's art to the enhancement of his own skill.

In painting the tempera frieze to complete the decorative scheme of Sir Aston Webb's design, Mr. Brangwyn has enhanced that scheme in a way that is the best tribute to the architect's choice of the partner of his labours. The advantages of the use of tempera at once strike the eye—the colour is brilliant, piercing the heavy London atmosphere that "puts out" any ordinary painter's medium, and overpowers oil-colour; it is absolutely flat, becomes entirely a part of the texture and surface of a wall; it is very permanent and it stands cleaning. It is true that it has disadvantages—it must be used by a master, for it necessitates bold and decisive handling. That is essential and vital. The man who uses it must be a fine draughtsman and a bold one; he must be a born colourist, and again a bold one. There must be no playing with the tools, no redrawings, no hesitations with the colour, no dawdling over details, no *finesse*. The thing desired must be stated at once, without retouchings, without remodelling. And how complete has been the artist's triumph no one can fully realise who is not skilled in the use of tempera.



SKETCH FOR FRIEZE BY FRANK BRANGWYN, A.R.A.

For here we have a new and bold employment of tempera typical of Mr. Brangwyn's artistic career, and very individual to the man. Others have wrought in tempera, and wrought astounding well. But they have sought their inspiration in the traditions of the past; they have gone to the great dead; have analysed the methods of the old masters; and, as near as could be, they have revived the methods and respected the traditions of the great Italians. They have been content to bring to us the Italian vision, and to state their ideas in a foreign tongue. Mr. Brangwyn, schooled in

these great traditions, has founded himself upon the bed-rock of their technique, and has learnt his grammar from them; and then, boldly rejecting all the old formulas and flinging aside the Italian spectacles, has developed the medium to his own ends, using it decisively and with forthright intention of getting from its colours a wider and fuller gamut and a larger and more national utterance.

It is, as just remarked, typical of the man, a part of his remarkable development and personal vision, that, firmly taking his stand upon all that was best in the old methods, he has mastered them; but, not content to ape them, having got from the gamut of their potentialities their finest qualities, he has cast aside their hampering limitations, and, sternly refusing to be enslaved by their laws, has essayed to evolve a new style from them, and has developed their possibilities. Not only does his use of tempera mark a new phase in the craftsmanship of the material, it opens up a new vista of its large possibilities. It is all the more interesting in that he should thus have employed it in the first large work he has essayed in applying his decorative genius to the offices of commerce. It is true that Mr. Brangwyn heretofore has been known in London for his decorations at the Skinners' Hall and at Lloyd's Registry in the City; but both these places bear more the character of private houses than commercial offices.

The success here won will convince the London commercial houses that by employing high artistry in the building and decorating of their offices, not only will they be bringing dignity and beauty into that heretofore home of hideousness, the city office, but will be laying up rich treasure for themselves as well as using the finest advertisement that they can get for the noising abroad of their commercial activities.

But there is a higher significance than this in the frieze—its artistic significance. It would be difficult to imagine the motive of the triumph of science and modern civilization over the rude forces of nature and of barbarism being uttered to a finer orchestration of the resonances that lie in colour than we have displayed before us in this large work by Mr. Brangwyn. The dramatic sense is kept well within the boundaries of the art of painting; but the artist is never afraid of those



SKETCH FOR FRIEZE BY FRANK BRANGWYN, A.R.A.



SKETCH FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.



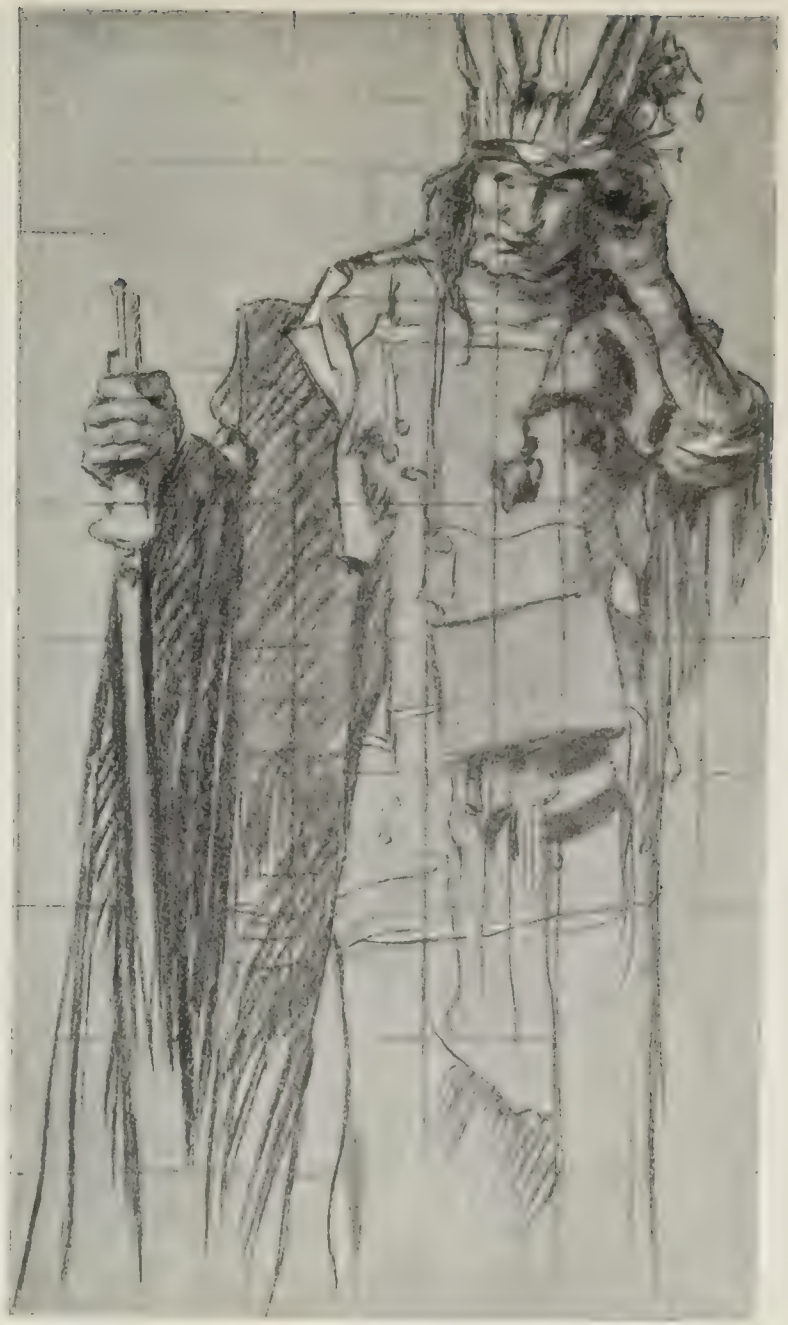
SKETCH FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.

boundaries, is never made hesitant by them. There is throughout an effect of world-drama. The contact of the Modern World with the Old World, the strife of the world of modern energy, of the bridge-builders and the makers of the great highways of commerce, of the engineer and of the strong arm of labour, of the navvy and the woodman, with the bewildered braves and Red Indian warriors, is stated with an epic force and with a right use of colour that rouse the vast significance of it all. Here is the overwhelming conquest of the barbarous West by the civilized man, armed with the might and dominion of science and skill and the will to do. This great conquest is shown with the vast landscape of Northern America for background. From the great heights of table-lands, from the mighty waterways, from the thunder of the Falls of Niagara, from the vast gorges that are called cañons, the artist has filched their majesty and their poetic sense, and set these things upon his painted surface. Through it all, dominating all, is the glorification in the victory of man's handiwork; the steam and smoke of railway engines, the smite of axes swung by brawny arms that clear the huge trees from the track, the building of the wide spanning bridges—pride in the splendour of man's achievement in subduing and controlling to his own ends the stern forces of nature. Mr. Brangwyn's art has leaped above the mere narrative statement and photographic accuracy of the Grand Trunk Railway's panorama from ocean to ocean; he has stated the majestic significance of the company's triumphs in terms of colour employed with poetic surety, and turned it into an epic of large forms and telling colour.

Mr. Brangwyn's grip of the technique of every human calling that he essays to interpret into terms of paint, is seen here to full advantage. His engineer needs no label, his woodsman no tag. There is never the need for a "book of the words." There is no baffling symbolism; no elaborate story-telling. And so, here, he has seen the significance of this great commercial and scientific conquest of the wilds of Canada with the quick imagination and eyes of a poet; and recorded these things with the hand of a master.

His very sketches in chalk, the rough notes of his studio, all bear witness to the directness of his vision, the force of his intention. In every one of them is evidence of that dramatic grip of the general motive that impels his art to utter in





SKETCHES FOR FRIEZE
BY FRANK BRANGWYN, A.R.A.







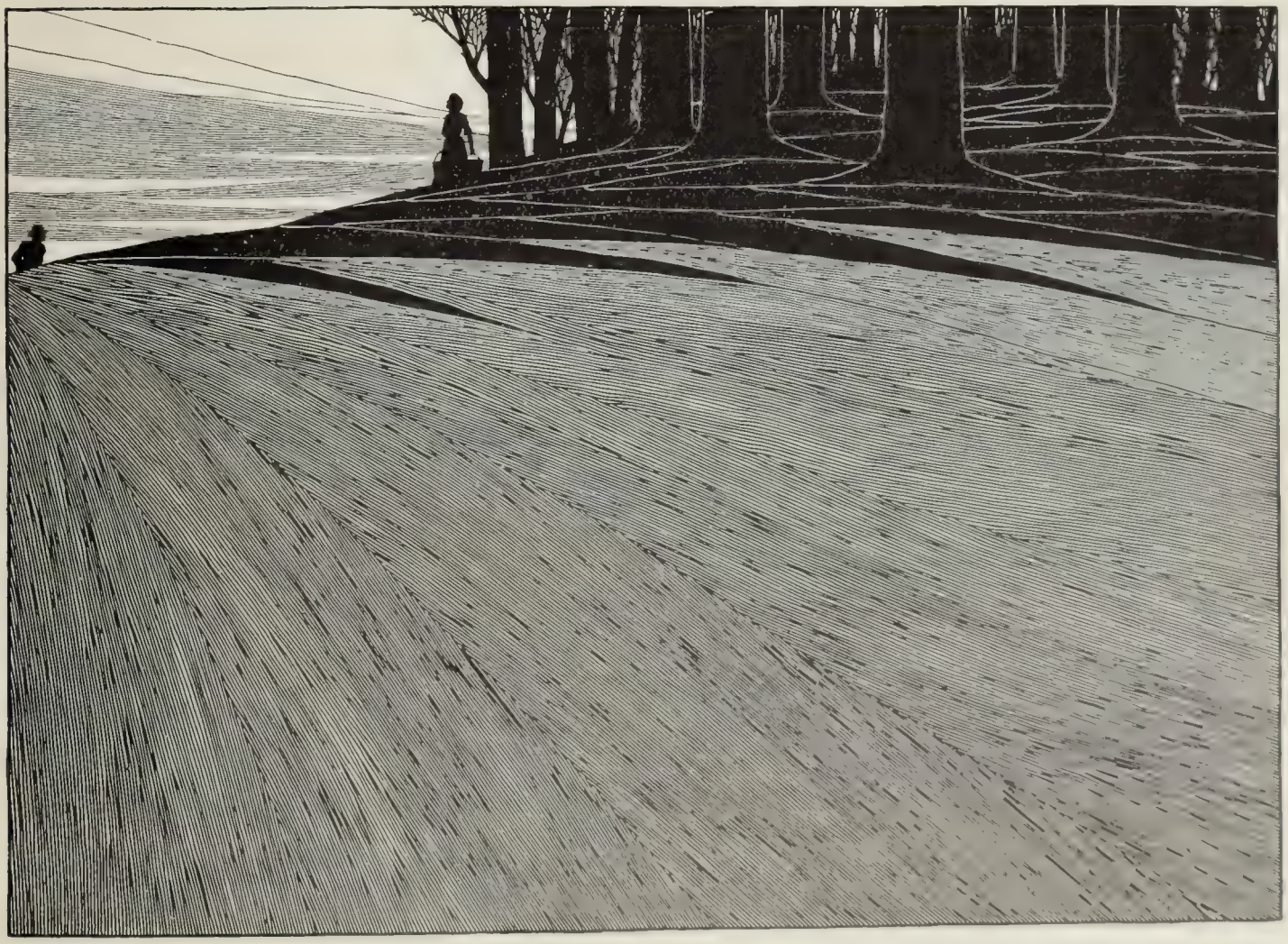
TEMPERA FRIEZE AT THE GRAND TRUNK RAILWAY'S NEW LONDON OFFICES. BY FRANK BRANGWYN, A.R.A.

decorative form the essential idea for which this Company of men wrought whose achievement he glorifies in this great colour-record of their endeavour and of their aim and of their triumph. Here will be found no aping of the forms and fictions of the old masters. The worker is no Greek god set up as a symbol for toil, but the navvy in all his rugged strength and with the ordinary tools of his labour about him. In Mr. Brangwyn's art it is always the real man who has won the victory whom he glorifies, clothed in the habit in which he has won to victory. He finds in the corduroy and fustian of the great-shouldered worker of our day a romance as marked as the would-be romancers try to set about the buccaneer or warrior of the past. The Indian is no fancy fellow out of a penny novelette, but the rugged savage in all his bravery, and filled with wonder at the great invasion. Sincerity breathes throughout the whole length and breadth of the design; and the art is wedded to a skill of hand and a grip of craftsmanship all too rare in our national utterance. Above all, the decorative sense remains supreme.

AN ILLUSTRATOR OF CELTIC ROMANCE: JOHN P. CAMPBELL. BY R. A. DAWSON, A.R.C.A.

When we say that an illustration is decorative we usually mean that in addition to its representation of the facts as stated in the text it produces, apart from those facts, a feeling of pleasure brought about by its arrangement, its harmony with the juxtaposed type, its disposition of lines and masses in a pleasurable rhythmic sequence. Such an illustration frankly recognises the limitations of the material in which it is expressed; it attempts, or adapts itself to, what is possible for that material, and, whilst carefully preserving the essentials of the subject, eliminates what is more suited for presentation through another medium. Again, it is characterised by a mastery of technique, an understanding of the methods and a command over the tools legitimately available for its production.

In this highest sense the illustrations now introduced to a wider circle are strongly decora-



"MY SINGING BIRD" (ILLUSTRATION TO "FOUR IRISH SONGS") BY JOHN P. CAMPBELL



"DUN ANGUS IN ARON: ACROSS THE WAVES HE STOLE HER" BY JOHN P. CAMPBELL

tive. Moreover, it may be claimed that they indicate the coming forward of an illustrator of marked individuality and distinction, a comparatively rare exception of an artist not content to follow in the wake of his predecessors, however skilful their work may have been, and whose independence in thought and practice deserves special consideration. Such artists, by preserving their independence and keeping alive the love of invention, have aided artistic progress and have produced in their fellows a spirit of wholesome emulation.

The signature "Seaghan MacCathmhaoil" is becoming familiar on illustrations principally of ancient Celtic romance. The author of these is better known among his friends in his native city of Belfast by the more familiar if less elusive and romantic name of John Patrick Campbell. Mr. Campbell might perhaps be called one of the products of the recent literary revival of which Ireland has been the scene, and in which North and South have joined hand in hand. For the movement has drawn into its enthusiastic and energetic circle art, music, craftsmanship, and the drama. The too early broken threads of the country's ancient art and culture are being deliberately and consciously knit together; the language, literature and customs which once were hers are now being widely studied—a fact which will appeal to those who desire to see the maintenance of national characteristics in the productions of any country.

A movement of this kind in art, literature, and general culture would tend to produce an illustrator such as the one under consideration in full sympathy with all its best ideals. Mr. Campbell is purely a product of his native island and of the "Ulster Fifth, of blossomful sweet-watered glens." He is a young artist with only a few years' professional practice, having no experience in other lands, no London or Paris training. From the time when, as a schoolboy, he was called on to draw posters advertising school events, up to the present, it is sheer hard study and some experience in the local school of art that have produced the powerful individual work we see in his latest productions.

It would be mere irresponsible optimism to claim that Mr. Campbell's work has reached anything like the heights to which it may attain, and he himself would be the last to prefer such a claim.

He believes that, commencing with an uncertain latent feeling within him seeking expression, he is only now beginning to find himself, and in the work he has now in progress for various publications, to express himself with conscious power, with wider experience, and with still better results.

Some of Mr. Campbell's earlier illustrations appeared in the Irish Text Publications of the Gaelic League; but these belong to the period when the artist was feeling his way. In "Uladh," a too short-lived quarterly published in 1904, his work is more consciously powerful; it exhibits better drawing and brings out those definite characteristics of style which he has made his own. There is a distinct advance to be noted in the "Queen's College Supplement," also in the twelve illustrated pages of the "Calendar of the Saints," and in the frontispiece of "The Shanachie," 1906, all of which followed the examples in "Uladh." In "Freamacha na h'Eireann," another Irish Text consisting of a collection of old romances, we still perceive maturer work. In *Ri Soladh* (King Sóladh) and in *Dun Angus in Aron*, both of which are here illustrated (opposite and p. 42), the style has become more settled; everything is carefully weighed and considered. The evident intention has been to obtain the utmost possible artistic effect from the use of a few simple tones well balanced and arranged. The tones are — solid black, pure white, and a limited number of intermediate greys of various textures produced by the line treatment.

About the same period Messrs. Maunsel, of Dublin, published the "Four Irish Songs," by C. Milligan Fox, and it is by permission of Mrs. Fox that three of its pages are here reproduced on a somewhat reduced scale. Of these three, *My Singing Bird* (p. 37) presents a more modern theme, and is remarkable as a piece of expression in practically three simple tones. In the *Antrim Glen Song* reproduced on p. 41 (top), and *The Connacht Caoine*, or *Lament for the Dead* (reproduced on the same page), the artist is at home among the old Celtic people. He declares a better feeling for composition, though perhaps a little less concealed than in his latest work, and he shows us the possibilities of a moving procession of figures of which he has made such good use.



"FERGUS SPEAKS HIS WORDS OF ANGER TO MAEV" (ILLUSTRATION TO "THE TAIN") BY JOHN P. CAMPBELL





"FAERDEAH TELLS HIS TALE," AND "MAEV'S SECOND MEETING WITH FERGUS" (TWO ILLUSTRATIONS TO "THE TÁIN")
BY JOHN P. CAMPBELL





"ANTRIM GLEN SONG," AND "THE CONNACHT CAOINE" (TWO ILLUSTRATIONS TO "FOUR IRISH SONGS" BY JOHN P. CAMPBELL



"RI SOLADH" (ILLUSTRATION TO "FREAMACHA NA H'EIREANN")
BY JOHN P. CAMPBELL

But it is in his illustrations to "The Táin" that Mr. Campbell's work comes nearest its climax. The full title of this ancient epic is the "Táin Bo Cooley." It is a mythical romance, originally traditional among the bards. Translated, it is the "Cattle Raid of Cooley," the great object of the raid being a magnificent bull belonging to the Ulster Tribe, and called the Don of Cooley, which in the poetical glamour of the story stands for a truly spiritual hero. The whole poem vibrates with the ring of battle and the revelry of kings. The original drawings of the illustrations to this story have been kindly lent by Lord Dunsany. Three of them are here reproduced by special permission from Mrs. Mary A. Hutton. They are selected from a series designed to illustrate her modern rendering, representing a labour of ten years, and entitled "The Táin: an Irish Epic told in English Verse" (Maunsel & Co., Dublin, 1907). The publication of the complete series is expected, as the author decided not to produce the drawings in the first edition of her work.

A powerful piece of work is *Fergus speaks his Words of Anger to Maev* (page 39). The strong mass of blacks is broken and lit up by the skilfully arranged patches of white and semitone. The attention is arrested by the outstretched hand and led to the principal figure group, the whole being steadied and strengthened by the upright standing figure. In *Faerdeah tells his Tale* (page 40, top), the principal figure, the teller of the story, is brought out as an isolated mass against the light sky, the semicircular arrangement of his hearers emphasising his importance, and the lines of the intermediate masses leading from him to the principal listener, Queen Maev, the secondary importance of the latter being secured by the background of semitone. The whole is a rich piece of decoration, an example of mass relieved by plain space. In *Maev's Second Meeting with Fergus* (page 40) the movement of an armed host is fully suggested, the chief figures being thrown up against the sky, which has its line further broken by the many spears of the more distant adherents in the column. Mrs. Hutton's verse gives us some idea of the costume of Fergus in the following lines:—

> ". . . . And a beautiful
> And rich appearance was upon that warrior.
> Brown hair was on him; and a hooded layna
> With red inweaving of red gold. A bratt
> Of bright grass-green was round him; and he wore
> A golden-hilted sword, and round-toed shoes
> Wrought all of bronze. . . ."

In all the series of Táin drawings there is fine decorative feeling—a breadth of effect coupled

with carefully wrought detail, a richness in costume and accessory, an imagination and power of design developed from a paucity of existing historic material. Note, for instance, the varied designs on the shields, swords, buckles; the changes rung on the patterns of the costumes, the stripes, chequers, borders of the homespuns, reminiscent of the Celtic heroic period, and true to what is known of its style, yet full of the variety in arrangement of form and symbolism that we should expect in the careful handwork of an earlier age.

It should be noted that Mr. Campbell has also produced a fine series of caricature portrait studies, in which he has succeeded equally well, with a great sense of humour and a distinct character, marked by a decorative feeling and strong drawing. This side of his work is most nearly approached in the poster advertising the comedy entitled "Suzanne and the Sovereigns." The piece itself is frankly farcical, and is a travesty upon a historical period—that of William III. and James II. The characters are historical but the setting is grotesquely modern. The poster shows in the two background figures the designer's capabilities in overcoming a difficult piece of drawing.

Finally, Mr. Campbell has learnt to use a pen with the unfailing precision of a trained craftsman. In looking through a great number of original drawings it was only possible to find two lines which had required alteration after being put in with pen and ink. There were no traces of erasure or chinese white on the work whatever, all being fresh, strong and clear in expression.



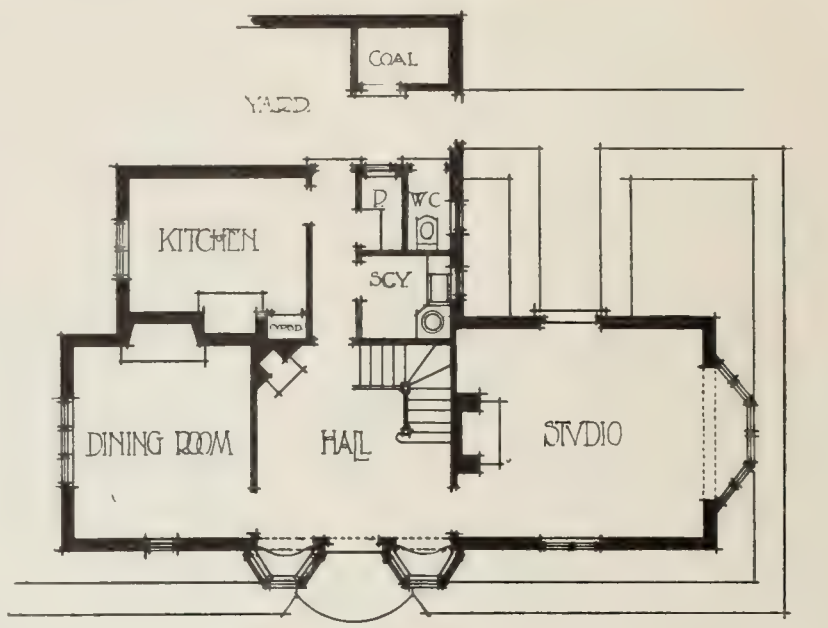
POSTER FOR "SUZANNE AND THE SOVEREIGNS" BY JOHN P. CAMPBELL

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE cottage at Bushey, Herts, illustrated on page 44, was built and designed by Mr. Harold Kennard, of London and Amersham, for an artist who desired a simple but comfortable home treated in a cottage style throughout. The exterior is roughcast left from the float, with oak-stained woodwork and leaded lights, the roof being covered with dark handmade tiles, and the chimney-stacks of local sand-faced bricks. The interior is treated in a similar manner throughout, the whole of the woodwork being stained dark and the walls distempered, a special feature being made of the entrance staircase, and hall, over the fireplace of which an old oak beam from one of

the last of the local windmills has been built in.

"Oakhill Drive," illustrated opposite, is situated on Surbiton Hill, Surrey, and its principal rooms face S.E. and S.W. The terrace is 30 feet wide, and stands 5 feet above the level of the tennis and croquet lawns. The external facings are of purple stock bricks with red dressings. The bay windows of the dining-room and drawing-room are stone mullioned, the remaining windows being of wood painted white. The copings of the gable parapets are of stone. The roofs are covered with light sea-green Westmorland slates, laid in diminishing courses with lead ridges. The hall and staircase are lined with white panelling, and the doors of the principal rooms are of polished mahogany. The ground floor accommodation comprises an entrance hall with cloak-room and lavatory adjoining, main hall, a billiard-room 28 by 18 feet, with raised daïs at one end, drawing-room 26 by 15 feet (exclusive of bay), library, dining-room 22 by 16 feet, and the usual domestic offices. The loggia can be approached direct either from the drawing-room, billiard-room, or hall, and serves as an open-air room. On the first floor, besides a sitting-room leading on to the balcony over the loggia, there are eight bed- and dressing-rooms, two bath-rooms, etc., and the top floor has three bed-rooms, a bath-room, and other accommodation. The house is warmed by radiators in addition to open fire-places. The architect, Mr. Walter E. Hewitt,



PLAN OF COTTAGE AT BUSHEY. HAROLD KENNARD, ARCHITECT



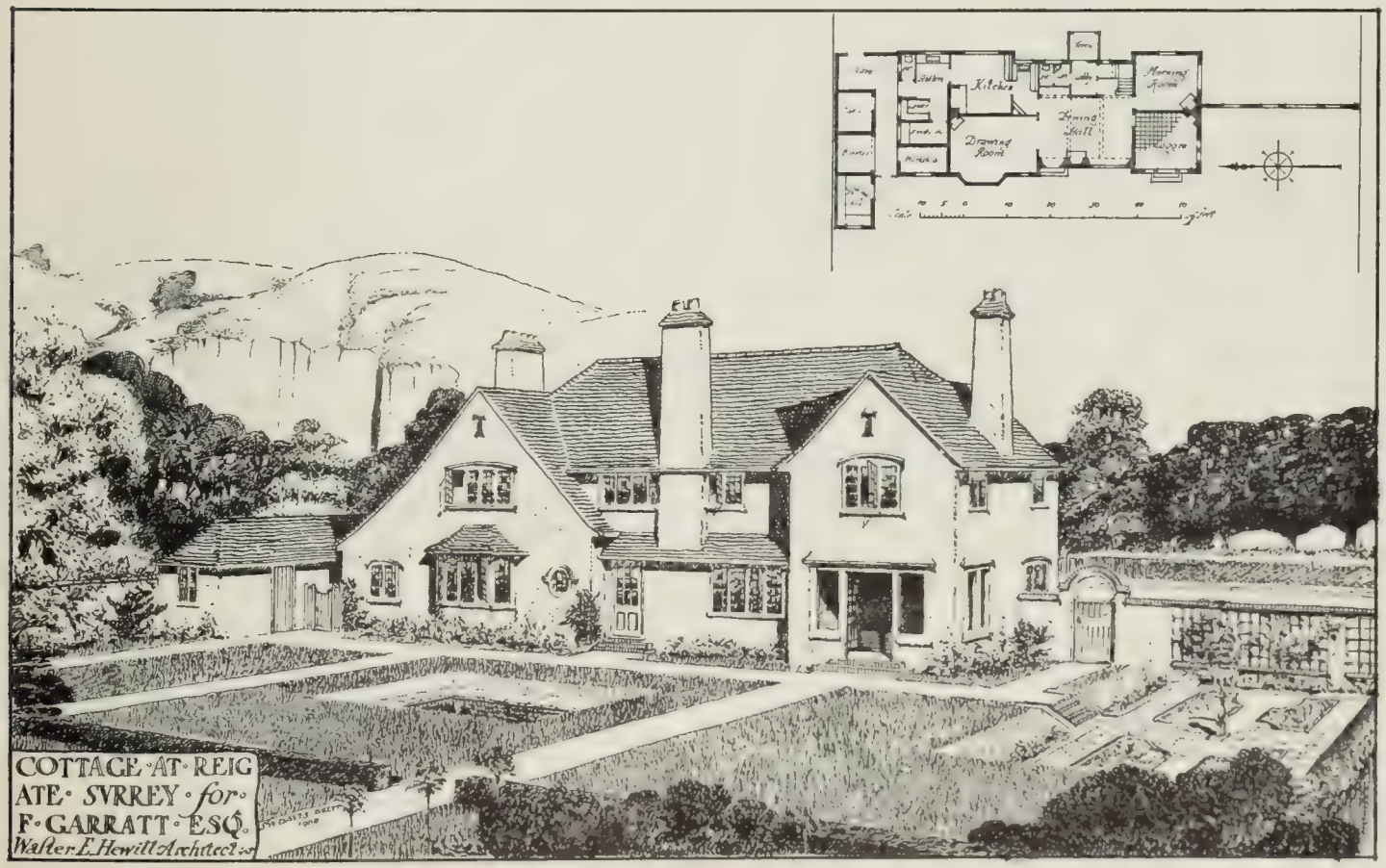
COTTAGE AT BUSHEY, HERTS. HAROLD KENNARD, ARCHITECT



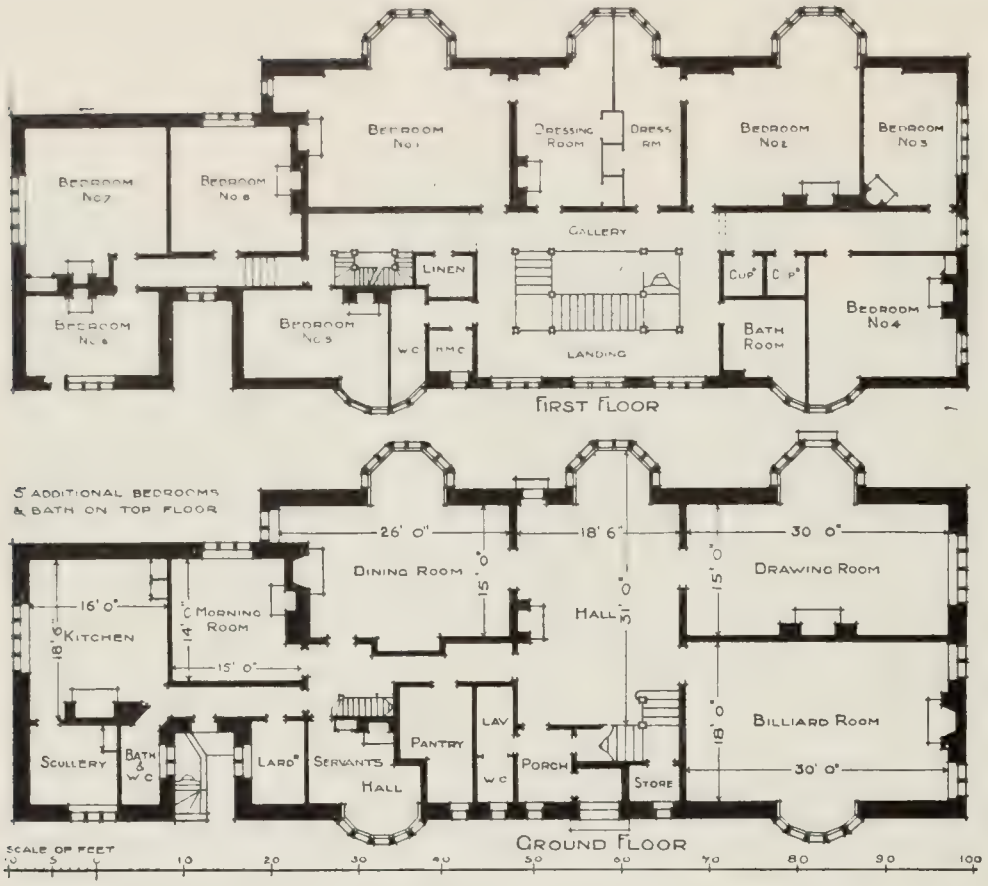
"OAKHILL DRIVE, SURBITON, SURREY — WALTER E. HEWITT, ARCHITECT

A.R.I.B.A., of London, also designed and superintended the laying out of the grounds, which have a circular fish and lily pond, etc.

The cottage at Reigate, illustrated below, was also designed by Mr. Hewitt. Its principal rooms, facing south and west, have a very pleasant outlook. It is built of hollow walls rendered over externally with cement and sand, which was



COTTAGE AT REIGATE, SURREY — WALTER E. HEWITT, ARCHITECT

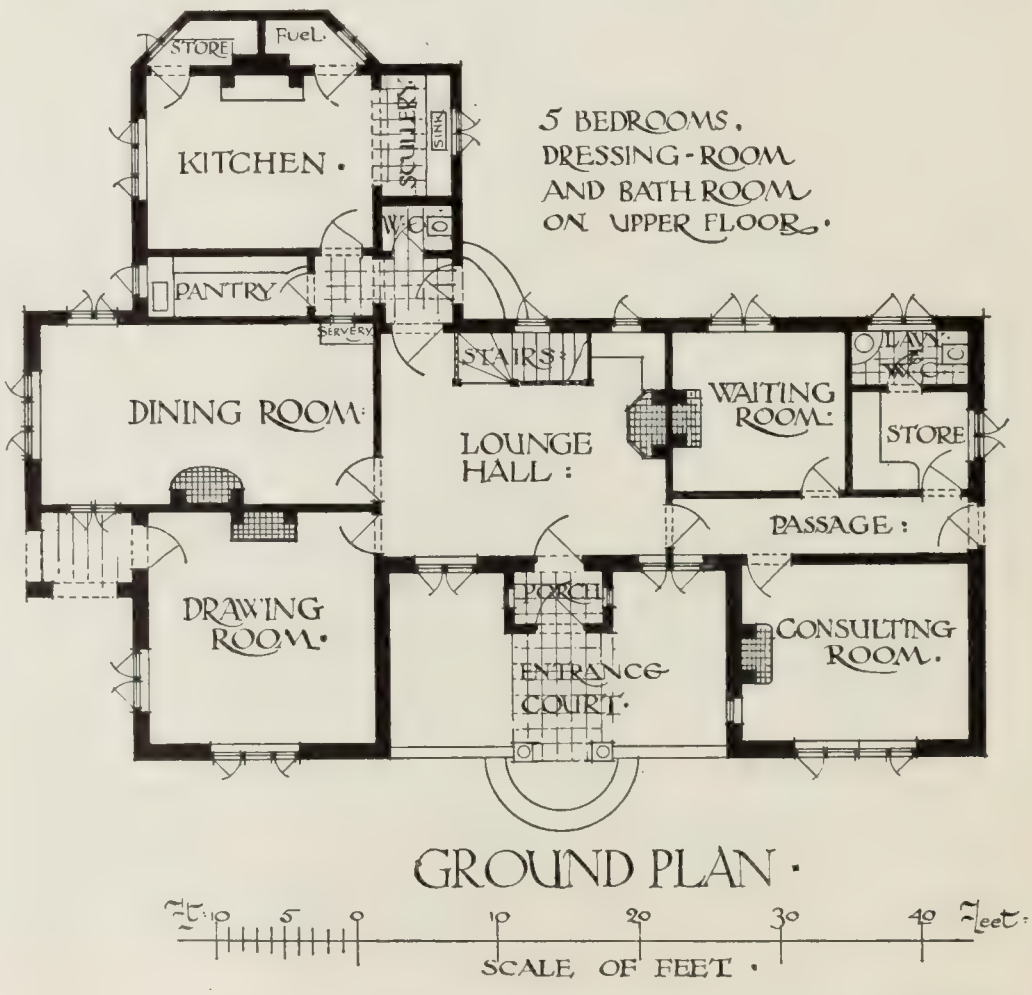


PLAN OF HOUSE AT TROON, AYRSHIRE ARNOLD MITCHELL, ARCHITECT

roughed over with a stiff broom and whitened. The roofs are covered with hand-made sand-faced tiles. The entrance porch is constructed of unwrot oak-trellis work, and the windows have leaded lights and iron casements. The accommodation on the ground floor consists of a vestibule with lavatory adjoining, a dining hall with heavy beams and brackets supporting the floor over, drawing-room with bay, morning-room, a loggia which can be used in the winter, and domestic offices. The first floor has five bedrooms and a dressing-room, two bath-rooms and storage rooms, &c. Mr. Hewitt also devised the garden, in collaboration with the owner a feature being made of a sunk lily pond, fed by rainwater from the roofs.

The house by Mr. Arnold Mitchell, at Troon, in Ayrshire, which is the subject of the accompanying coloured plate, is built of local stone of yellow colour, with the joints well raked out. The roofs and upper walls are covered with small peggies—*i.e.*, rough and very small-sized slates of mixed colours. Internally the house is a white one — mostly painted panelling to the whole height of walls, the doors on both ground and first floors being dark mahogany. Many of the ceilings are modelled in relief plaster, but all in white. The plan here given shows the accommodation. Much care has been taken with the garden, a somewhat intractable sandy soil having to be dealt with. A special feature is a sunk garden with water centre. The site is in the midst of a pine wood close to the sea, with a lovely view over Arran.

The house illustrated on page 49 was designed by Messrs. Williams, Ellis & Scott, of London,



PLAN OF DOCTOR'S HOUSE IN SURREY WILLIAMS, ELLIS & SCOTT, ARCHITECTS
(*Perspective on page 49*)



HOUSE AT TROON, AYRSHIRE.
ARNOLD MITCHELL, ARCHITECT.



A DOCTOR'S HOUSE IN SURREY (*Plan on p. 46*) WILLIAMS, ELLIS & SCOTT, ARCHITECTS

for a physician with a general practice in Surrey. Its plan was especially adapted for the requirements of a country doctor, the house being practically composed of three distinct component parts—namely, the family rooms, the kitchen premises, offices, etc., and the patients' section—separate access being provided for each. There is a side-entrance for dispensary patients opening into a corridor, which may likewise be entered from the central lounge hall where the better-class patients are received. For the rest, as far as accommodation is concerned, the plan explains itself. The walls are of rough stocks, built hollow, harled and limewhited. The roof is constructed of a mixture of old, hand-made tiles, carefully graded, and the chimney stacks of small brindled bricks with raked joints. The cost of this house was about £1,300.



"PAYCOCKES," WEST STREET, COGGESHALL, ESSEX: A CLOTH WEAVER'S HOUSE BUILT IN THE SIXTEENTH CENTURY AND RECENTLY RESTORED BY ERNEST BECKWITH

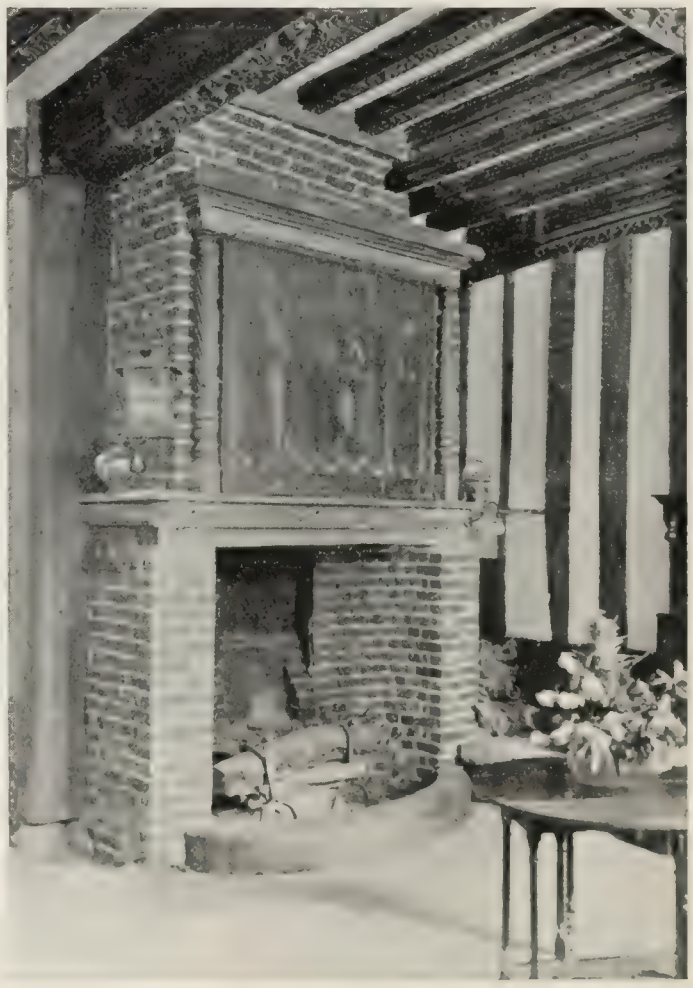


"PAYCOCKES," COGGESHALL: THE LARGE GATEWAY

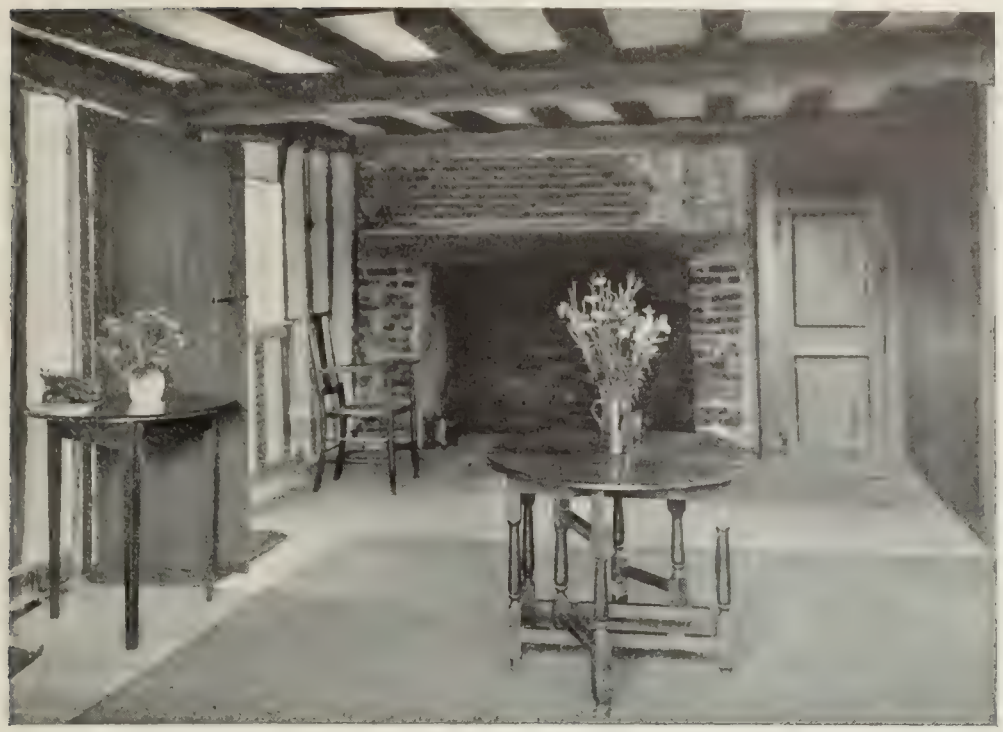
Though not strictly coming within the limits of our title, it may not be out of place to give an account here of an interesting mediæval house at Coggeshall, in Essex, recently restored by Mr. Ernest Beckwith. Work of this kind is, of course, frequently entrusted to architects, and no doubt in many of our country towns and villages there are other old houses which in the hands of a capable restorer could be rescued from decrepitude and become pleasant abodes for many future generations. For the following information concerning this house we are indebted to Mr. G. Ll. Morris.

Coggeshall, aforetime among the chief clothing towns of Essex, was noted far and wide in the later Middle Ages for its "Coxall whites." Carved friezes over some of the street fronts and other portions of isolated detail hint at the wealth of bygone merchant traders and the cunning skill of Coggeshall craftsmen. In West Street is a two-storied dwelling, one of the comparatively few examples remaining of the handiwork of these craftsmen, and their generous use and treatment of materials in the building of a merchant's home during the days of the Tudors. For the most part the house reveals an art simple, vigorous and robust, but not lacking altogether a certain homely pride and even ostentation, frankly expressed in the heraldic ornament, the exuberance of the wood-carving and the patterns in the brickwork between the half timbering. It is known locally as "Paycockes," so called after the first family who dwelt there. On the carved oak joists of the hall ceiling are the initials of Thomas and Margaret Paycocke, to whom the house was devised by John Paycocke, father of Thomas, by whom it was no doubt built, and there is the same merchant's mark that may be seen in the churchyard on the gravestone of Robert Paycocke. They also occur on the oak frieze running along the overhanging upper floor. On the beam across the ingle fireplace (page 52) the merchant's mark appears again with their names on the scrolls, filling in the spandrels of the arched and moulded lintel.

In course of time the Paycockes intermarried with the Buxton family. At various times until 1746 the house appears to have been in the occupation or ownership of people named Buxton, but after that it was not until quite recently (viz., in 1906) that it once more came into possession of the family through Mr. Noel E. Buxton, M.P., a direct descendant of its mediæval occupants. It is he who has had the restoration carried out.



"PAYCOCKES," COGGESHALL: THE HALL



"PAYCOCKES," COGGESHALL: A GROUND FLOOR ROOM IN THE EAST WING

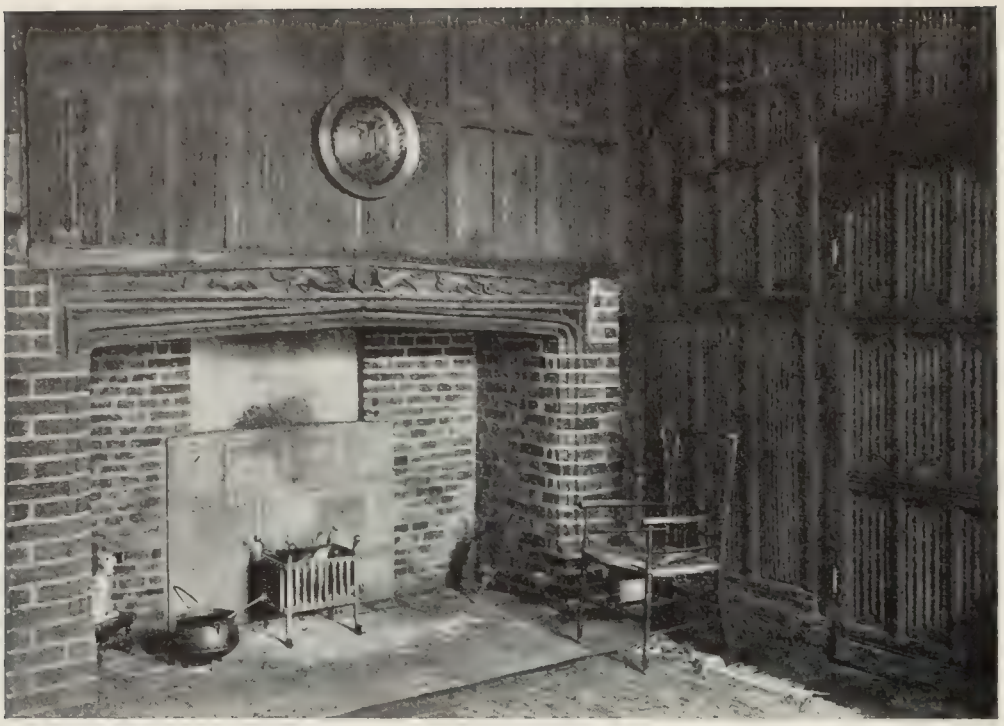
The main structure is oblong in form, and faces West Street. Two wings project at the back, but both of these were probably later additions rendered necessary by the growth of the business carried on in the house, the journeymen and apprentices, who no doubt at first worked with their employer, being probably relegated to one of the wings, with a separate entrance approached through the large entrance doors (opposite).

The alterations to the house made during Georgian times were of a disastrous character. The owner cut away part of the carved lintel in the present dining-room to insert a tame Georgian mantel and grate. He hacked off the pillars from the main uprights and the brackets that spring from them to help carry the overhanging first floor, and then covered up his roughness by plastering and finishing the eaves with a Georgian cornice. He put a six-panel door to the entrance and removed the original richly moulded and carved panelled door to the back, cutting off the lower part of it to make it fit the new position. He also added probably the staircase seen in the illustration below and painted the panelling and carved wood beams. In this condition it remained practically until it came into the possession of Mr. Buxton.

The recent alterations and repairs have been carried out for Mr. Buxton under the direction of Mr. Ernest Beckwith, of Coggeshall, and the carving has been executed by his pupil, Mr. Edgar. In reviewing the result one can feel that it was a happy and wise thought which inspired Mr. Buxton to entrust the undertaking to an able craftsman living in the neighbourhood rather than to the expert, however scholarly he might be. This, however, in itself would not have been sufficient. But Mr. Beckwith brought to the work also an intimate knowledge of the structure, a reverence for it and that unconscious regard for integrity of workmanship more characteristic of mediæval and Early Renaissance times than of the present day. A practical knowledge of carving and woodwork, years of apprenticeship to the repairing of old work, were



"PAYCOCKES," COGGESHALL: HALL AND STAIRCASE



"PAYCOCKES," COGGESHALL: INGLE NOOK

other qualifications peculiarly appropriate to the task. In the course of the work connected with the front he spared no pains to avoid damaging the old work. Every indication and trace of mutilated carving and woodwork and brickwork was noted. The thorough examination made by Mr. Beckwith before and in the course of the work of restoration enabled him to piece together again parts that had been removed from their original positions, and only where details were missing altogether, or too imperfect for further use, were they replaced by new details corresponding as nearly as possible to the old work. As now restored, the house inside and out is practically what it was in pre-Georgian days.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Whistler's *Cremorne Gardens*, of which we have given a lithographic reproduction in colours as the frontispiece to the present number, is certainly one of the most remarkable of his paintings. It is a large picture, some four or five feet long, and was at one time in the possession of Mr. T. R. Way, by whom the reproduction by lithography has been so successfully executed.

An interesting exhibition has just been opened in the galleries of the Fine Art Society, New Bond Street, where Mr. Walter Donne and Mr. Julius Olsson are showing a collection of their pictures. To the London public Mr. Donne is chiefly familiar through his large and imposing canvases to be seen annually on the walls of Burlington House. These seldom fail to attract attention, and those who have admired them will welcome the opportunity of studying the artist's work more intimately. Mr. Donne has worked extensively in France, and in the series of pictures now being exhibited he has successfully caught the local colour of that country. His work is invariably dignified in feeling and displays a refined sense of colour and sound draughtsmanship. In some of his oil paintings the freedom of the brushwork is very marked, and he realises the fact that the charm of a landscape does not lie in the minute rendering of details but in the expression of the deeper beauties of nature which are only revealed to the true artist. His compositions are usually well balanced and in some cases display those decorative qualities which some landscape painters appear to possess instinctively. Two of Mr. Donne's pictures, one a water-colour and the other an oil painting, are reproduced opposite and on page 54. Of Mr. Olsson's sea pieces, which never fail to interest a large and appreciative public, we shall have more to say on another occasion.

The Baillie Gallery gave us in their recent exhibition of pen drawings a review of the work of those pen draughtsmen who contributed to the wave of successful black and white art—created by the genius of Aubrey Beardsley—that followed the discovery of the "process" block. One room was devoted to Beardsley's work. In any such collection of his drawings there is the certainty of seeing some works less familiar than others, or some that we have partly forgotten, and whenever we experience in this way a fresh encounter with his art, its beauty stirs us as profoundly as ever. Perhaps if any one could be classed with Beardsley now it would be Mr. Gordon Craig for his drawing of *The Hostess*, in this show. Mr. Simes's art has fantasy like Beardsley's, a line capricious and



"ARQUES-LA-BATAILLE, NORMANDY." FROM THE WATER-COLOUR BY WALTER DONNE



"HARVEST TIME, NORMANDY" (OIL PAINTING) BY WALTER DONNE

fanciful by instinct, but Mr. Austin Spare, another of the same school, somewhat unduly labours the eccentricity which seems an intrinsic part of Beardsley's drawings. At the same time repellent as are most of the characters in his drawings for "The Book of Satyrs," one must admit that their author is a draughtsman of a high order. The exhibition afforded a welcome opportunity of seeing again early designs of Mr. Anning Bell, whose drawings with the pen have always had so much native grace and inspiration. Everybody must have been glad to remember an early phase of Mr. Charles Ricketts, represented in the illustrations to "The Friar of Orders Grey" and his designs for woodcuts. There is much in all his earlier work which to our regret seemed to leave him when he turned from engraving to painting. Mr. Baillie has been happy in representing the illustrators whose works were shown by drawings in which their art has touched its highest for a moment—by their *chefs-d'œuvre*, in fact. Mr. Laurence Housman's *The Imprisoned Lady*, and the drawing we have mentioned by Mr. Gordon Craig, are instances. The corner in which Mr. James Guthrie's work was gathered was rich too in the imaginative feeling which has been characteristic of this period of black and white art. And Phil May, Raven Hill, E. J. Sullivan, Daniel Vierge, among others, supported the comprehensive character of an exhibition which was far too interesting for the off-season of August and September.

Miss Ellen Grazebrook, whose sketch in tinted chalk and charcoal of the *Vegetable Market, Cassel*, we reproduce as a coloured supplement, studied drawing for three years under Professor Legros at



"THE VEGETABLE MARKET, CASSEL, N. FRANCE."
FROM THE DRAWING BY ELLEN L. GRAZEBROOK.

the Slade School, but never attempted out-door sketching until she joined a foreign sketching class organised by Mr. Norman Garstin, under whose advice she developed the attractive style of work represented in the drawing now reproduced. Miss Grazebrook also works a good deal in gold point, and two years ago held an exhibition of drawings in this and other mediums at Walker's Gallery.

If any one is still left who does not believe in photography as an art they should be persuaded to visit the exhibition of the "Linked Ring" Photographic Salon at the Old Water-Colour Society's which closes on the 23rd of October. So far as art depends upon vision they will find abundant proof that this group abounds in artists. We would recommend them to look at, among other things, the *Portrait*, by Agnes Warburg; *A Pillared Shade*, *High Overarched*, by F. H. Cliffe; *Château Gaillard*, by Malcolm Arbuthnot; *The Gates of Fairyland*, by Walter Benington; or for greater actuality in subject Mr. T. Craig Annan's *Genoa Harbour*. The twenty-eight examples of work by the late D. O. Hill, R.S.A. (1802—1870), representing practically three years which this painter gave to photography, prove him to have been perhaps the very first artist to discern the possibilities of an art of the camera.

We reproduce an oil portrait and a sketch of Mme. Sarah Bernhardt, by Antoon Van Welie. They were shown recently in London in an exhibition at the Goupil Gallery containing a number of portraits of Boer Generals, which attracted general attention. The artist's style is matter-of-fact, but he always seems to achieve a remarkable likeness of his sitters, and does not fail in dignity of conception or in sympathy. Indeed, the latter quality, judging by his portrait of *Frau Liebermann* (p. 58), is the quality whereby he imparts the psychological value to his art.

The Goupil Gallery's exhibition of the late H. B. Brabazon's work brought together some of his very finest efforts, water-colours far from slight (as his art often was), and replete with subtle observations in dealing with complexities of effect.

Last month the first annual exhibition of pictures by members of the Toynbee Art Club was opened at the Whitechapel Art Gallery. The object of the Club, which has been formed some years, is to promote fellowship among those interested in art without any distinction of social class, and seeing how little art has hitherto entered into the life of the east end of London—the Whitechapel Gallery with its periodical exhibitions being no more than a tiny, though welcome, oasis in a vast desert —the movement is deserving of every encouragement.

Professor C. J. Holmes has been appointed to succeed Mr. Cust, who has retired from the keepership of the National Portrait Gallery on account of an affection of the eyes. Professor Holmes, who has held the post of Slade Professor of Fine Art at Oxford University, is, as our readers know, a painter, and, like Mr. MacColl of the Tate Gallery, is a member of the New English Art Club. His recently-



SKETCH PORTRAIT OF MADAME SARAH BERNHARDT
BY ANTOON VAN WELIE



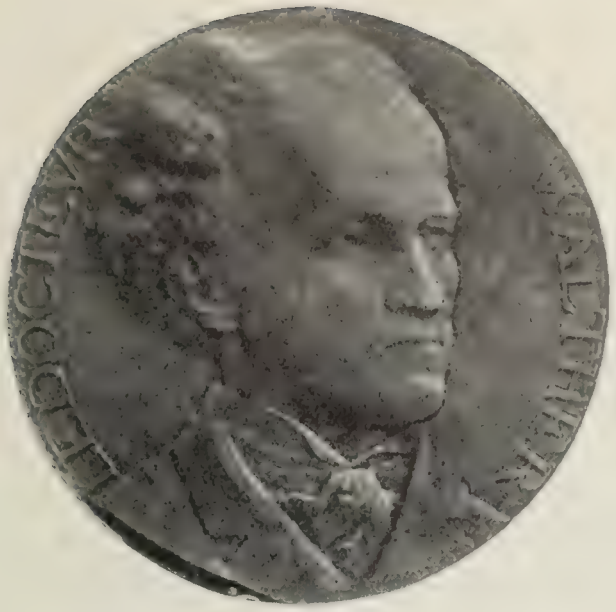
PORTRAIT OF FRAU THERESE LIEBERMANN BY ANTOON VAN WELIE

published book on "The Science of Picture Making" shows him to be a man of broad views and well-balanced judgment.

PARIS.—M. Gaston Hochard, whose work and talents have been already studied in THE STUDIO in an article in the April number, 1907, from the pen of our friend Octave Uzanne, lately held, in the Druet galleries, an exhibition of his *dessins rehaussés*,—a most charming collection of works essentially alive and real, from the hand of a bold and vigorous draughtsman. It is impossible not to admire the art with which Gaston Hochard, with no other medium than black-and-white, conveys the impression of the richest colour. At the same time he excels in delineating with the greatest fidelity different types, silhouettes, the physiognomy, and truly he deserves that title, which Baudelaire justly bestowed upon Guys under the Second Empire, of painter of modern life. Hochard wanders, pencil in hand, among the most characteristic surroundings of our day,—from the Académie française, with its refined and elegant public, to rustic village fêtes; and draws equally well, with the same affection, the same truth to life, the peasant in sabots or the exquisite at a varnishing day at Petit's. The opera, the Tuileries gardens, the parade at Longchamps, the races, the big balls of the 14th July, a coursing meeting, the great manœuvres, the Exhibition in London, a parade ground with Prussian officers, these are some of the subjects rendered with such masterly skill by this excellent artist. In another series of works Hochard exhibited some pictures of small towns and old houses the picturesqueness and style of which were exceedingly pleasing.

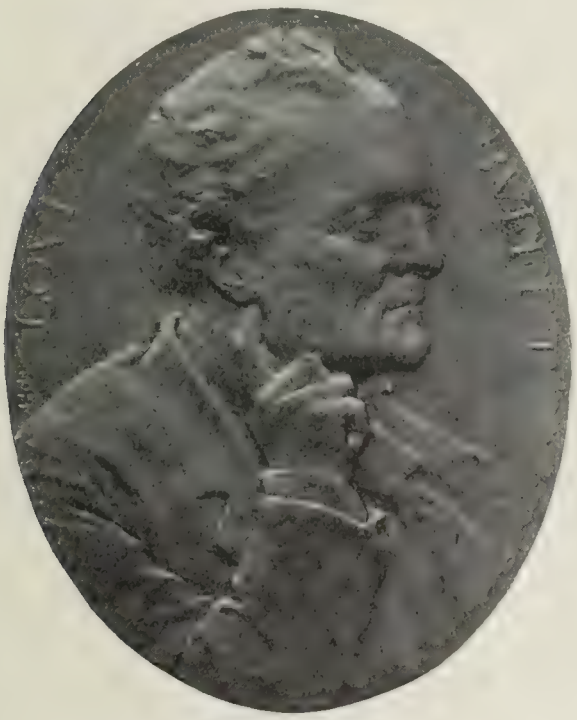


"AU SALON" BY G. HOCHARD
(*By permission of M. Druet*)



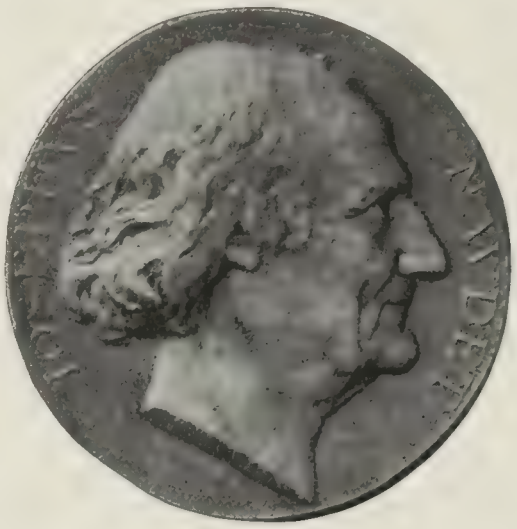
BRONZE PLAQUETTE BY HUBERT PONSCARME

Among the engravers of the last century, Hubert Ponscarme deserves particular and especial mention, and his work, though unfortunately but little known,



BRONZE PLAQUETTE BY HUBERT PONSCARME

merits an important place in the history of the medal in France. After the very early struggles of his artistic career, Ponscarme became the pupil of Oudiné, and in 1852 his master presented several of the young artist's works to the Conseil Général des Vosges, in order to procure a subsidy, which continued to be paid to him for several years. His life did not, however, become any the less a struggle, and Ponscarme remained still unknown to the public at large. He has been reproached with having never gained the *grand prix de Rome* or never obtaining election as *membre de l'Institut*, and after at first hailing him as a master of his art the critics have seemed to obscure his memory and ignore his undoubted gifts in a kind of conspiracy of silence. It is consequently rather difficult to form a comprehensive idea of Ponscarme's talent, and the recent exhibition of his work at Hessèle's and the publication of an interesting volume by M. Orliac, was needed to



MEDAL BY HUBERT PONSCARME

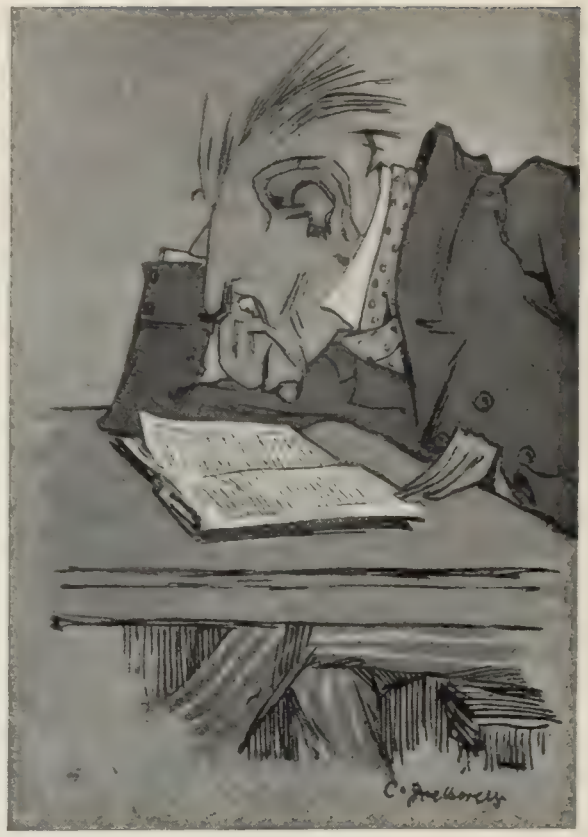
restore to him his reputation and to reinstate this artist in the worthy position he merits. He is, strange to say, represented completely and adequately nowhere save in the Hamburg Museum. One of his most successful achievements was the portrait of Naudet dated 1867, which we reproduce. Ponscarme was above all a portraitist, which fact is amply attested by the portrait done in 1852 of



BRONZE PLAQUETTE: "LA PAIX"
BY HUBERT PONSCARME



"GOOD WISHES!"
BY COUNTESS ZOE DE BORELLI-VRANSKA



"THE READER"
BY COUNTESS ZOE DE BORELLI-VRANSKA

Mlle. Gudin, of the Prince Imperial (1863), of M. de Merruan (1866), of the Emperor Napoleon III., of Mlle. Lancelot (1882), of Mlle. Méline (1886), of Jules Ferry (1888), of Jean Gigoux (1888), and then again coming to more recent years, portraits of Jouve, Méline, Carnot, Buffet and Cardinal Richard, bear fresh witness to his technical mastery and artistic vision.

In 1871 Ponscarme was appointed professor at the Ecole des Beaux-Arts, and he died on 27th February, 1903. H. F.

VIENNA.—A small but very interesting exhibition of caricatures by a young lady artist, Countess Zoe de Borelli-Vranska, was lately held at Miethke's Art Galleries. Her work is decidedly clever, as the illustrations here reproduced will serve to prove.



"THE TWINS"

BY COUNTESS ZOE DE BORELLI-VRANSKA



PORTRAIT BY
A. VON FERRARIS



PORTRAIT OF MADAME DE F. BY A. VON FERRARIS

She is a native of Dalmatia and only at the beginning of her career, for though from her earliest infancy she loved nothing so much as to draw and paint, any talent in this direction was ignored, and it was not till she was seventeen—she is now twenty—that she began to study drawing seriously. Fortunately, her teacher, Professor Concic-Czikes, at once recognised her talent and persuaded her to come to Vienna, where she entered the classes of Professors Michalek and Tichy at the Malschule für Frauen und Mädchen. Some of her caricatures have been acquired for the Albertina Collection, and her work has been well received by critics and public. She does not, however, intend devoting herself entirely or chiefly to the humorous side of art; she prefers its earnest side, and so is going to study in Rome and will then proceed to Paris.

The name of Arthur von Ferraris is well known in two continents, Europe and America, for his field of work has been a wide one. A Hungarian by birth, he studied in Paris, where he passed sixteen years before he came to settle in Vienna. Before coming here he travelled in the East, where he painted *genre* pictures with some success, while in Germany he spent some time in various towns devoting himself to *genre* works and portraiture. Since he settled here, some fifteen years ago, he has paid long and frequent visits to different parts of America. Though Ferraris has painted many notable men, it was as a painter of female portraits that he first became known. He has a singular facility in depicting not only the features of his lady sitters, but also all those accessories of dress and ornament which go to complete a woman's personality. Ferraris has painted two portraits of the Emperor Francis Joseph. His portrait of Jokai hangs in the National Gallery at Budapest, and he has also painted the German Emperor's portrait no fewer than seven times. Many notable personages in other lands have given him sittings, including the King and Queen of Roumania, the Crown Princess of Roumania and her children, and in America, Mr. Rockefeller and Mr. Carl Schurz. A. S. L.

BUDAPEST.—It was at the Nemzeti Salon in this city that Arthur Halmi first gave his countrymen the opportunity of seeing his collective work. For he is a Hungarian by birth, and a native of Budapest, where he first studied and gained the Vienna prize. Later he went to Munich, and then to Paris, where he studied under Munkácsy, and painted *genre* pictures, one of which is now in the National Museum, Budapest. The general good



"FRIEDL." FROM THE OIL PAINTING
BY ARTHUR HALMI



COUNT GOTTFRIED BISMARCK BY ARTHUR HALMI



COUNT ALBRECHT BISMARCK BY ARTHUR HALMI

quality of his work and his undoubted talent gained him the position of illustrator for "Jugend" and other illustrated journals. But neither *genre* painting nor illustration gave him complete satisfaction, his natural inclination being towards portrait painting, to which he determined to devote himself. He was successful in this and gained many honours at exhibitions in Paris, Antwerp, Vienna and Budapest, finally carrying off the Munkácsy prize of six thousand francs.

As a portraitist Halmi's field of work has been chiefly in Germany, though he has of course from time to time visited his native city, where he has been much sought after. He has been remarkably successful with his portraits of women and children. Among the former those of Frau Auenheimer, Madame Leoné Lánczy, Miss Defries, and Miss Geraldine Farrer, of New York, prima donna of the Paris Opera House, should be especially named as characteristic. Perhaps, however, his portraits of children are the most



DAY NURSERY

DESIGNED BY ARCHITECT EMIL PIRCHAN
EXECUTED BY H. PETTER, BRÜNN



CORNER OF DAY NURSERY
DESIGNED BY ARCHITECT EMIL PIRCHAN
EXECUTED BY H. PETTER, BRÜNN

BRÜNN, MORAVIA. — The illustrations on pages 64–66 are from an exhibition organised not long ago by Dr. Julius Leisching at the Erzherzog Rainer Museum für Kunst und Gewerbe, of which he is the Director. It was devoted to "Kind und Kunst," a subject of wide and ever-increasing interest. The question of the function of art in relation to childhood is too wide to be discussed in these notes, but it is well to observe that the number of those who believe in stimulating the æsthetic feelings by artistic surroundings in early life is increasing. "Surround the child with nothing but the really beautiful and in later life he will unconsciously or consciously seek it," is the tenet they seek to propagate. Such is the view of Dr. Leisching, who is indefatigable in his endeavour to disseminate his beliefs, and the exhibition in question aroused further interest in a work he began two years ago. Only it was a great pity the space at his disposal on this occasion was not more convenient for his purpose. Nevertheless, by turning one large room into several he contrived to arrange a series of delightful nurseries each with its own distinctive features and artistic value.

interesting. Those of the three sons of Prince Herbert Bismarck, Counts Otto, Gottfried, and Albrecht, rank high. He has caught the childlike serious expression and serenity of these young boys, each bearing resemblance to the other, but still widely different in their characters as in their features. In the portrait of his own little son, "Friedl," we see another phase of child character. The clear open eyes, the curve of the lip, the rounded chin, and the sweet earnestness of the little lad are irresistible. Halmi's portraits of men, which include some of the Hungarian magnates, and one of the late Count Nicolaus Esterhazy, are characterised by broad and vigorous brush work.

A. S. L.



NURSERY
DESIGNED BY KLEMENS PURGER
EXECUTED BY JOHANN WINTER



NURSERY

DESIGNED BY BRUNO EMMEL
EXECUTED BY A. SIEGL, ZNAIM

In the nursery designed by Architect Emil Pirchan, there was something very fresh and charming; everything was so dainty, original and thoughtfully conceived. The chief motive of the decoration was the heart—the symbol of love; and the room was filled with toys of the architect's own making. The nursery designed by Klemens Purger, a sculptor by profession, differed from the former both in construction and in colouring; there was more solidity about it, yet it had its own touch of refinement and was eminently to the purpose. That by Architect Bruno Emmel, who is a professor at the Craft School at Znaim, in Moravia, was a pleasant little room, fine in construction and designed with a true feeling for child-life and its requirements in its little home within a home. Every detail was well thought out, there was a place for everything and yet nothing was obtrusive. Here again the toys were of the architect's own making, and in these also he showed much thought and originality. There was also a nursery designed by Architect C. Czermak, of Brünn, in which solidity of construction was again in evidence.

In all these nurseries, every care had been taken that the child should meet with no harm from sharp corners, and cleanliness was ensured by making the surfaces smooth. In Herr Czermak's nursery two novelties were introduced—one, a low wash-stand, where the child could swim its toy ducks in the basin or even dabble its hands in the water; and the other, a gallery that could be drawn out from the chest of drawers and fixed on the top so that the child might be able to take a walk abroad. This was intended to take the place of a go-cart.

A number of artists other than those named above contributed toys, notably Fräulein Marianne



NURSERY FURNITURE

DESIGNED BY ARCHITECT EMIL PIRCHAN
EXECUTED BY H. PETTER



"THE ARTIST'S SON" BY PROF. T. AXENTOWICZ
(*Sztuka Exhibition, Cracow*)

Roller, whose "Wachauer Gasthaus" was a perfect reproduction of one of those quaint inns one comes across in this part of the Danube. Every detail was given — the terrace for the gentry, the house-door for the ordinary people, peculiarities of costume and dress were faithfully reproduced. Victor Schufinsky, a Professor at the Fachschule at Znaim, also contributed several beautiful toys, including a miniature theatre. A. S. L.

CRACOW.—The last exhibition of the "Sztuka" Society, though small, contained some few works of a high artistic value, notably some pastel portraits by Prof. Axentowicz, whose love of a fine subdued colouring is not the least charm of his work. These included two portraits of members of the Imperial family —the Archduke Karl Stephan and his daughter, the Archduchess Renata—one a study of black in black and the other of black and white, but both of them masterly in execution. A portrait of a mother and child, rose in rose, is beautiful in colouring, soft and delicate; that of the artist's little son Archibald, where the child, in a brocade arm-chair, in a white dress, is leaning against a soft green cushion, is admirable. The same may be said of his Ruthenian peasant girl, a favourite subject with this artist. Prof. von Mehoffer, who has become a past-master in designs for stained-glass windows, was well represented, his cartoon for *Christ*, destined for the Wawel cathedral, being an admirable example of this class of work. Olga Boznanska sent some excellent studies of women.

Prof. Falat's contribution was a characteristic snow picture, with an old wooden church as the chief feature. Czajowski, who seeks his *motifs* in



"RUTHENIAN PEASANT GIRL" BY PROF. T. AXENTOWICZ
(*Sztuka Exhibition, Cracow*)

village life, religious processions, and tortuous mountain paths, and Filipkiewicz, who favours the interiors of simple homes, were both well represented, as were also Jakob Glasner, Stanislaw Kamocki, who, besides a highly pleasing drawing of a village church in snow, contributed several other drawings of merit. J. Rembowski showed some excellent engravings on copper; Jan Rubczak fine aquatints, S. Noakowski some drawings of old churches and a number of good sepia drawings of the ancient castle of Wawal.

Witold Wojtkiewicz sent some excellent chalk drawings, strong in line and fine in tone, and varied as to subject; and P. Krasnodebski a number of beautiful coloured woodcuts. K. Sichulski A. Neumann, W. Weiss, F. Ruszczyc, and Markowicz were all creditably represented, the last mentioned by some studies of Jewish life, in which he shows deep insight into the peculiarities of the race. There was little sculpture shown, but that little was good in quality, the contributors being Szczepkowski, Ostrowski, Glicenstein, and Hochmann. A. S. L.

KÖNIGSBERG, PRUSSIA.—The name of Otto Heichert, already widely known in Germany, is one that is beginning to be heard of beyond its borders. The Antwerp Museum contains three paintings by German masters; one of them is Heichert's profoundly impressive death-bed scene, *Todesstunde*. From his early days the mind of this highly sensitive artist has been imbued with convictions of a serious and grave nature; there is in him some of that loftiness and piety which belonged to a Dürer, a Holbein, or a Cranach. To contemplate with reverence and childlike trustfulness the author and source of all being, *i.e.*, God, this is the central point of Otto Heichert's philosophy of life. The monk lost in deep reflection—the monk who with his own hand guides the plough and the harrow,—and those fervent women preachers of the Salvation Army



"THE VILLAGE CHURCH" (*Sztuka Exhibition, Cracow.*) BY STANISLAW KAMOCKI



"PRAYER MEETING, SALVATION ARMY" BY OTTO HEICHERT

who call sinners to repentance—these are to him the embodiment of the highest religious exaltation. Heichert is a seeker after God, but he is far from seeking the Creator and Ruler of the Universe solely in the dim nebulous region of the intellect; he seeks and finds Him in every shape and form cognisable by the senses of man.

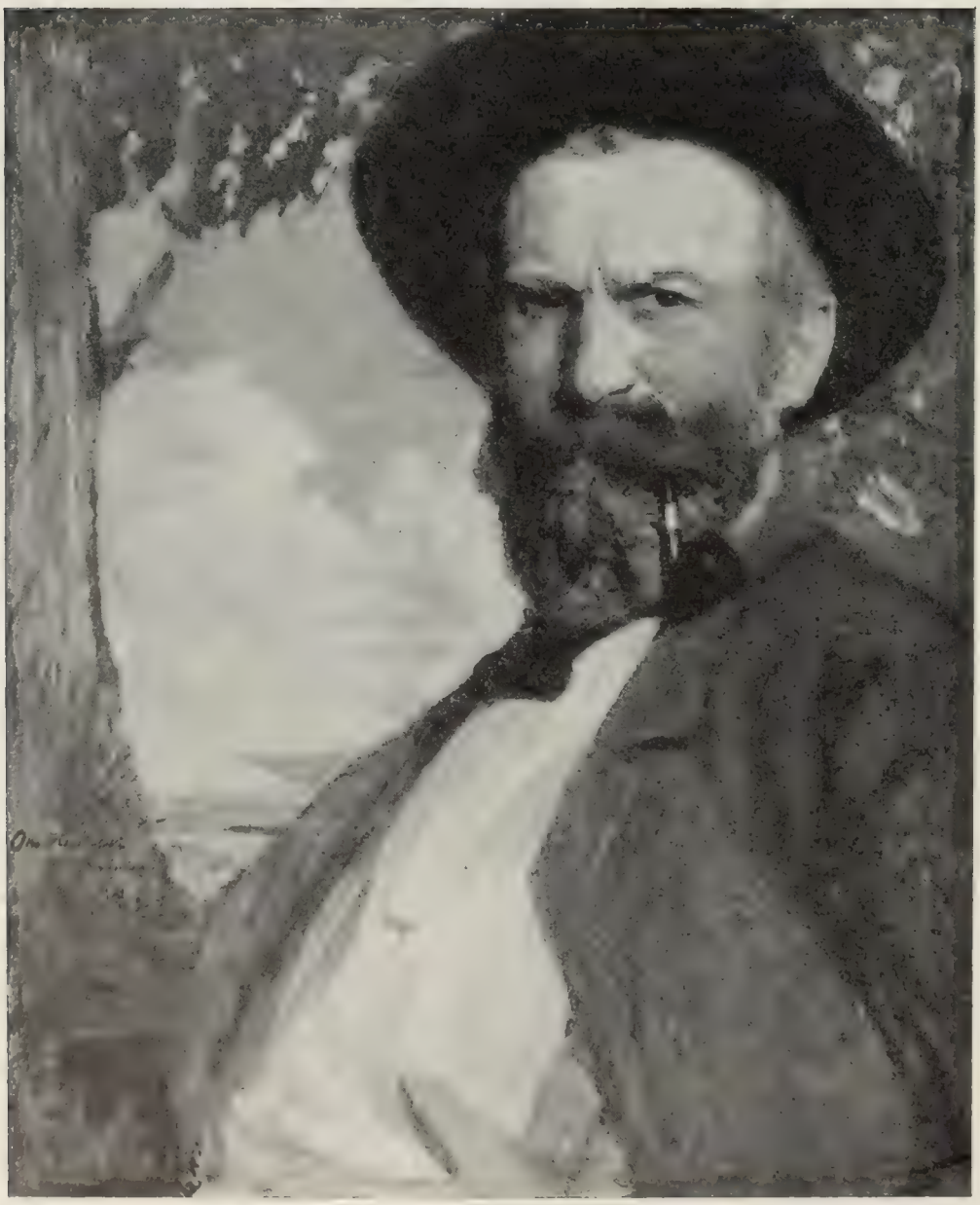
At a time when the definite, rigid line is disappearing from painting, and when forms and contours are rendered by diffuse "flicking" or stippling, Heichert gives to his figures and portraits a plasticity which recalls the ancient story of Zeuxis and the Grape-vine: the birds pecked at the grapes and children put our their hands to pluck them. Without complete mastery of line, proportion, and values, without a sense of the typical and characteristic, a great portrait painter is inconceivable, and so far as these qualifications are concerned Heichert certainly belongs to the most able practitioners of the day. But it is his manysidedness that chiefly distinguishes him. His large gifts have been developed not only in depth but also in breadth; he is not only a vigorous representative of the great traditions derived from the school of Titian, Velasquez, and Rubens, but he also finds himself on common ground with the moderns, namely in his landscapes, which are full of poetic beauty and composed in an impressionistic style.

For his strength as a delineator Heichert is indebted principally to his Düsseldorf teachers, Eduard von Gebhardt, to whom we owe the revival of religious painting in Germany, and Peter Janssen, the eminent historic painter. In so far as his coloration is concerned—a coloration which becomes increasingly vivacious and intensive—the influence of the moderns is unmistakable. Heichert is perhaps most interesting when in large and

impressive groupings he ventures on the solution of peculiar colour problems, as for instance in those moving, dramatic scenes which the meetings of the Salvation Army have furnished him with. Most of his religious pictures are dignified compositions in ecclesiastical colours—black (or dark blue), red and gold. After Herkomer no painter has so well managed the juxtaposition of large masses of bright red in such a way as to produce a pleasing effect on the eye. To arrive at the solution of some difficult colour problem he does not shrink from employing the most commonplace things. Once when I surprised him in his *atelier* I found him putting on his canvas with the most scrupulous care a conglomeration of comestibles in the shape of joints of meat, sausages, bacon, and so forth. He is never tired of learning and is always seeking fresh means of expression.



FLEMISH LANDSCAPE BY OTTO HEICHERT



SELF PORTRAIT BY OTTO HEICHERT

Otto Heichert was born in 1868, at the village of Kloster Gröningen, near Halberstadt. From 1882 to 1889 he attended the Art Academy at Düsseldorf, where he received the chief part of his training under Eduard von Gebhardt and Peter Janssen. In 1894 he went to Paris to pursue his studies, returning later to Düsseldorf, where he passed several years. In 1902 he was called thence

to Königsberg, to take up the post of instructor of the painting and life class at the Academy of Art, the title of professor being conferred on him in the succeeding year. He has been the recipient of numerous medals; at Berlin in 1895 he was awarded the small gold medal; at Paris in 1900 he was again awarded a medal, and at Dresden in 1905 he received the gold plaquette. E. K.

DRESDEN.—Of Hans Unger it has been said, uncharitably, that he shows us another face every time he displays new work. At his last show held at Arnold's Galleries some few months ago, there was possibly a change to record, but the change was certainly to something very beautiful, something of sufficient inherent worth to make us forget comparisons and discard reminiscences.

Unger's art seems to me to have undergone a process of clarification. Once upon a time a certain garish coloration made it unsympathetic. The fact that the tricks of the trade, an extreme cleverness of handling and technical skill, were too plainly in evidence, made it seem flashy. One was led to suspect the sincerity of the author. Now, however, it seems to me convincing, in spite of the circumstance that all of the produce is not yet quite homogeneous, and that a trait here and there occasionally recalls to mind the picture of a brother-artist. The modelling of the flesh is now very beautiful and simple. There are no touches of ephemeral observation. Unger has learned to eschew, in the posing as well as in the disposition of lights and shadows, those knacks which make work appear as if it had been taken on the wing—knacks that may give a delightful touch of actuality and life to the drawing of an illustrator, but which are out of place in a painting that ought still to appeal to generations long after any "actuality" that an artist possibly can embody in his painting has become stale and a past issue The coloration is warm and generous, but of a tempered though genuine gaiety. Its quondam boisterous obtrusiveness has vanished. We now feel the beauty of Unger's coloration of our own accord; no excessive accentuation tries to force it



"MOTHER AND CHILD" BY HANS UNGER



STUDY BY HANS UNGER

upon us, with the result that we grow painfully sensitive to the aim and object of the artist. The coloration has become altogether a matter of feeling. This same statement applies, taken in a wide sense, to the new phase of Unger's art altogether, whereas we formerly suspected it based in good part on reflection.

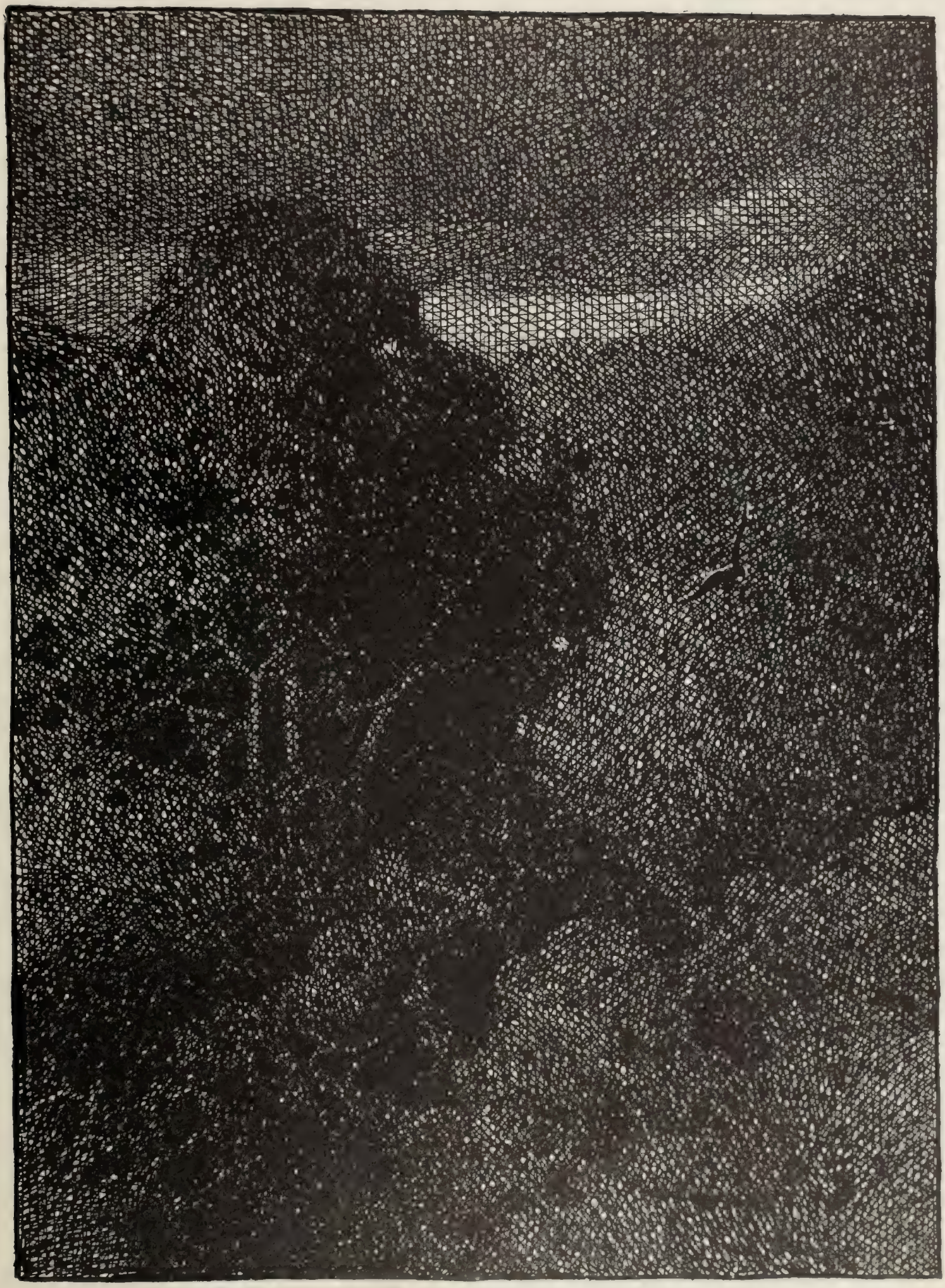
The *Mother and Child*, of which a reproduction is given on p. 71, unfolds, upon longer inspection, from a thing merely giving us sensual pleasure into an emotional enlightenment. We see upon a flowery meadow the figure of a fair woman, whose features betray that she possesses limited but intense powers, half bending downward, as she recedes, to the baby-girl whom she is leading by the hand. The symphonic chord, built up of the child's flesh-tints, the white of the dress, the blue-black of the mantilla, and vivid emerald of the silken veil, upon a base of Arcadian landscape, is entrancing. But even this chord, in connection with the physical, formal beauty of the two figures, does not exhaust our enjoyment. The work tells us of more than the mere eyes can see, and we get an impression of life and soul which no mean master can give.

H. W. S.

WEIMAR.—On pages 73 and 74, we give illustrations of some interesting pen-and-ink work by the hand of Theodor Johannsen, a native of Tondern in Schleswig, an example of whose work was previously reproduced in THE STUDIO, Vol. xxi., No. 91. The artist has of late been working in the vicinity of Potsdam, by the banks of those Prussian lakes, the Märkische Seen, where the deep, sombre and melancholy tone of nature, with its furze and pine trees, impresses him most deeply. Mr. Johannsen has devoted himself a good deal to graphic work. In illustrating a literary essay of his own, "Die Erziehung zur Sehnsucht," he has contrived to express sentiments of a somewhat abstract character in a novel manner, altogether out of the beaten path of ordinary illustration. His drawings will be seen to differ from those of most contemporary draughtsmen in technique as well as in peculiarities of expression.



"THE BIRD OF PARADISE" BY HANS UNGER



"WALDTHAL." FROM THE PEN DRAWING
BY THEODOR JOHANNSEN



"SPRING" BY THEODOR JOHANNSEN



"HIGH NOON" BY THEODOR JOHANNSEN



LANDSCAPE BY HUGO DUPHORN

It was with a sense of deep sorrow that news of the death of Hugo Duphorn reached his friends at home. This young landscapist, of whose work two examples are here given, was born at Eisenach, and had barely attained an artistic independence in his 33rd year, when he fell a sacrifice to his daring. After enduring great privations in youth, he married a young Danish woman, and settled at Lilla Backa in the South of Sweden, a lake district of singular charm. In this secluded spot of brief summers and long winters —where neither post office nor daily papers remind one of the doubtful blessings of civilization—Duphorn lived a life of simple pleasures and abstemious habits. No meat of any kind ever adorned the rough oaken dinner table of this family of keen pioneers, who managed to subsist on fruit and vegetables, home-baked bread and oatmeal. Here he hoped to find peace and truth and to gather about him a little colony of kindred spirits. Such hope proved, however, to be short-lived. On a mild day last spring, he was on the ice with his little son, Balder, when it gave way and both were drowned. Duphorn was for a time a disciple of Professor



"LAKE LILLA BACKA, SWEDEN" FROM A PENCIL SKETCH BY HUGO DUPHORN



OLD SWEDISH SILVER ORNAMENT FOUND AT ÖLAND

Hagen at Weimar, and of the painter Bakenhus at Oldenburg. W. S.

STOCKHOLM. — Swedish goldsmiths and silversmiths were excellent long before the end of the pagan period. Through their relations with the Romans, the Scandinavian peoples already in the first century A D. were familiar with filigree work, and in the National Museum at Stockholm there are many beautiful specimens of this work made in Sweden during the pagan period, as well as others executed in this country in the Middle and later ages. There are also to be seen three wonderful necklaces of gold, each of them of considerable weight and covered with very fine ornaments of filigree, the style of which proves that they are Swedish work of the fifth century. In the same Museum some beautiful sword pommels of gold from the sixth and seventh centuries are also preserved. One of them is in filigree work, the others in *verroterie cloisonnée* with finely cut garnets inlaid in gold. A great many precious silver ornaments have been found in Sweden dating from the Viking period—that is, the ninth to eleventh centuries. There are rings for the neck and the arm, brooches and beads and several other things. Some of them are worked in the Arabic style, because there was during the Viking period a lively intercourse between the Swedes and the Arabs viâ Russia. Bracelets and brooches of just the same style can still be seen in Arab countries, where a "thousand years are as one day." Last year a most remarkable hoard of silver ornaments was discovered at Jämjö, in the isle of Öland. It consisted of five big twisted rings for the neck and two round brooches joined together by a heavy and wonderfully well-made chain, all of silver. The two silver brooches, reproduced here, belong to the most remarkable articles of jewellery made in Sweden during the Viking period. In both of them we recognize four human heads and four interlaced animals in the well-known Swedish style. One of them is inlaid with "niello," a class of ornamentation also known at a very early period. OSCAR MONTELIUS.



OLD SWEDISH SILVER ORNAMENT FOUND AT ÖLAND

Everybody felt disappointed that the recent Exhibition of Swedish Applied Art did not include modern Swedish painting and sculpture. Thanks were due therefore to the men who took the



"THE AMBER NECKLACE" BY MARY CURTIS RICHARDSON

(*See San Francisco Studio-Talk*)

initiative in arranging an art exhibition in the galleries of the Academy of Fine Arts in Stockholm, even if one could not help feeling strongly the absence of some of our best men. Why were they not represented? Because of the perfectly absurd antagonism between the different societies of artists in Sweden. One of them, "Konstnârsfôrbundet," the name of the Swedish "Secession," formed several years before the corresponding secessionist societies of artists in other countries came into existence, still carries on war with all non-members, and refuses to take part in exhibitions where other Swedish societies exhibit. This is the reason why a really representative collection of modern Swedish art has never been shown in any of the great art centres of Europe, with, perhaps, the exception of the Swedish collections at the great Paris exhibitions of 1889 and 1900, but only separate exhibitions of the works of prominent artists like Zorn, Carl Larsson, Liljefors and others. This is also the reason why, at the exhibition in question, the society just named and the members of their artistic creed were missing. As this organization still includes very many of Sweden's best artists, this abstention materially detracted from the interest of the exhibition. Nevertheless, there was much to enjoy.

Some of the best of the exhibiting artists, like Gunnar Hallstrôm and Olle Hjortsberg, had special rooms. Hallstrôm (born 1875) had never exhibited so many pictures at once, nor had his original art ever made so strong an impression as on this occasion. He is in some ways the most Swedish of all our artists. Nobody, except perhaps Wilhelmson, knows how to render the characteristic traits of the Swedish peasant better, and certainly no one loves him so much as Hallstrôm does. His picture showing an old peasant singer ill in bed with some lovely wild flowers in a glass on a chair near by, gives a stronger feeling of Swedish peasant life than many big paintings. Hallstrôm's landscapes faithfully interpret the character of the country. Personally, I like his water-colours better than his oil-paintings — a strong, manly, very careful drawing, filled in with colour somewhat in the same way as Carl Larsson's water-colours, but otherwise in no way influenced by Larsson's art. Drawings for the illustrations to Runeberg's famous poem, "The Elk-shots," showed Hallstrôm's talent from another side, as did his great panels with historical subjects, or his beautiful pictures of young men skiing and skating.

Olle Hjortzberg (born 1872) is just as exotic as Hallstrôm is Swedish. He has travelled much in

the Holy Land, and lived so long in Italy that his eyes are still full of the colours of the sunny south. Hjortzberg is the only Swedish artist of any importance who is influenced by the English pre-Raphaelitic school. His panels for a dining-room with motives from an old Italian romance are very pre-Raphaelitic, and so are many of his religious paintings. The small oil- and water-colour sketches for his mural paintings in the Stockholm church of Sta. Clara show him as the best painter of religious subjects in Sweden. (THE STUDIO reproduced in Vol. XXXIII., page 58, his painting, *The Holy Maiden on her Way to the Temple.*) In this exhibition one also found many of his beautiful drawings for illustrations of books, and several landscapes from Italy and the Orient.

The first place among the pure landscapists at this exhibition was undoubtedly taken by Gottfrid Kallstenius, who sent a very representative collection of his best work. His forest interiors, with deep green fir trees standing out against a dark blue sky, are both true to nature and decorative; his coast scenes, with brown rocks rising directly out of the sea, lighted by the rays of the setting sun, are grand and impressive. One of the best was sold to the National Museum in Stockholm. This time Kallstenius surprised the world with a big fantastic painting called *The Dead*—a young girl just on the point of stepping into Paradise. It is the first figure picture he has ever exhibited, and a remarkably good specimen of its kind, very rare in Sweden. Other landscape painters of good qualities who exhibited were Vilhelm Behm, Axel Kulle, jun., and Arthur Bianchini. One saw with pleasure the philosophising birds of Ernst Norlind, the only important animal-painter present. Helmer Mas-Olles' portrait of Zorn, a peasant boy from Dalarne (Dalecarlia) like himself, was striking as a likeness, but far from flattering.

Among the sculptors one looked in vain for all the known ones, but found some good pieces by young unknown men. Carl Fagerberg chooses his subjects in the world of sport, and one quite enjoyed his statuette of boys and girls skating and skiing. Herman Neujd's busts of young girls and figures of children were beautiful, but sometimes too sweet. T. L.

SAN FRANCISCO. — Mrs. Mary Curtis Richardson is known in America chiefly as a painter of portraits, and the delightful paintings of children, of which the *Amber Necklace* (p. 77) is an example. The element of feeling, the expression of sympathetic insight, in combination with a firmness of composition of



"THE SILENT GUMS" BY WALTER WITHERS
(*Purchased by Felton Bequest Committee for Melbourne National Gallery*)



"WINTER SUNLIGHT" BY F. McCUBBIN

almost architectural quality, impresses one in all the work of this artist: and when added to this one finds largeness and breadth of scale and purity and charm of colour one feels that here, more than commonly, is the full equipment of the painter. As a Western woman, Mrs. Richardson's work has developed under conditions of singular isolation. The old idea, encountered even to-day, that California is mysteriously separate from the United States, had some basis of truth. The Chinese wall of the Rocky Mountains on the east and the Pacific on the west did until recently constitute California "a garden inclosed," where the artist has developed alone and uninfluenced, save by natural conditions comparable only to Spain or Italy. This art-isolation is a thing of the past, but that it was not hostile to the ripening of talent the work of Mary Curtis Richardson goes to show. G. A.

MELBOURNE.—The annual exhibition of the Victorian Artists' Society was opened on 16th July, by Sir Thomas Gibson Carmichael. During the year the society has considered various matters with a view to improving the exhibition, and as one of the results issued a splendidly designed catalogue which did much to popularise the exhibition.

The President, Mr. McCubbin, showed several very poetic canvases, the result of his recent tour to Europe. His *Moonrise* and *Winter Sunlight* were quite the best things in the exhibition — charming alike in colour and composition. Mr. Walter Withers had many fine landscapes—mostly transcripts of Eltham scenery. His *Silent Gums* has been purchased by the National Gallery of Victoria under the terms of the Felton Bequest. Mr. Ford Paterson and Mr. Mathers showed the usual characteristic work in landscape — a fine canvas by the latter being *Evening, Erskine River, Lorne*. W. N. Anderson, one of the younger landscapists, showed a distinct advance in *Morning, Kangaroo Ground*—a large atmospheric canvas.



"EVENING, ERSKINE RIVER, LORNE" BY J. MATHERS

Mr. MacGeorge and Mr. Colquhoun were other notable contributors. Mr. McClintock showed many charming water-colours, notably *Waiting*, *Cloudscape*, and *Gum Trees*, *Dandenong*.

Turning to figure-painters, Mr. Bernard Hall and Mr. Wheeler stood out from most of the exhibitors with excellent work—the former with several well-painted heads and some still-life pieces, and the latter with the large *Portfolio*. Miss Baker, Miss Cumbrae Stewart, and Miss Sutherland all showed excellent work. Among the black-and-whites Miss Ida Rentoul had a few very fine examples of dainty fancy in pen-work; Miss Traill and Mr. Shirlow, some etchings; and there were some good things by Miss Dora Wilson, Miss Teague, and Mr. Laurence. Mr. Web Gilbert deserves special praise for his four excellent bronzes and the marble presentation head of Dr. Adamson of Wesley College. J. S.

ART SCHOOL NOTES.

LONDON.—There are likely, at no distant date, to be important changes at the schools of the Royal Academy, which may affect the entrance examinations as well as the teaching. Last year a Committee was appointed, composed of the President and the Keeper, Mr. T. Brock, with five Academicians, Mr. Seymour Lucas, Mr. S. J. Solomon, Sir Aston Webb, and the late Mr. E. J. Gregory, for the purpose of considering all the laws concerning the schools, and to report upon them to the Council. Certain recommendations have been made by the Committee, but nothing can be done to carry them into effect until the revised laws have been approved by the General Assembly, whose meetings will not be resumed until next month. It would be idle to speculate upon the nature of the revision until the General Assembly has completed its labours, but the appointment of the Committee suggests that the Academicians are not altogether satisfied with the progress of the schools under the present laws, which only came into force in 1903, and embodied changes of a radical nature. The reforms of 1903 were preceded by those of 1890, when, for the first time, painter candidates for admission were required to show some knowledge of drawing from the life. Until 1890 the execution of a highly-stippled drawing from a full-length antique figure was the principal thing demanded from the candidates, some of whom spent months upon the execution of their Academy studies. In the very early days of the schools it was sufficient to show a good drawing of any kind to the Keeper, who could, if satisfied, at once admit the candidate. But the custom of judging the would-be student upon the "finish" of his stippled drawing is one of very long standing, and survived several reforms of the procedure of the Academy schools.



GLASS WARE DESIGNED AND PRODUCED AT THE FACHSCHULE FÜR GLASINDUSTRIE AT HAIDA, BOHEMIA



GLASS WARE DESIGNED AND PRODUCED AT THE FACHSCHULE FÜR GLASINDUSTRIE AT HAIDA, BOHEMIA

One of the first of these reforms was attempted more than a century ago, when the schools were crowded with young aspirants for artistic fame. Unfortunately their general standard was so low that the Academicians ordered each of them to submit anew an example of his drawing. As the consequence of this re-examination some of the students were degraded from the life school to that of the antique, and others turned out altogether. The treatment was so drastic that for a time the schools were almost deserted, and an artist who worked at the Academy in those stormy days has recorded that more than once he was the only person in the life class with the exception of the Visitor and the model. Among the more important reforms of late years at the Academy were the change in the status of the women students, who, since 1903, have worked on level terms with the men, and the new law, made in 1905, on the motion of Sir George Frampton, which grants admission to the schools without examination to Colonial students in painting and sculpture who have been awarded travelling studentships for the purpose of studying art in Europe.

Mr. Arthur Thomson, Professor of Anatomy at the Royal Academy, will give this autumn a series of twelve addresses at Burlington House, commencing on the 20th inst., at four o'clock. The anatomy addresses, in common with the other winter lectures at the Academy, are open to all the exhibitors of last year at Burlington House, and practically to any artist who cares to take a little trouble to obtain a ticket. They do not, however, attract as large an audience as they deserve. Yet there have been times when the anatomy lectures at the Academy drew such crowds that people fought to get in, and officers from Bow Street had to be stationed at the door to keep out the disorderly element. Those were the addresses of Sir Anthony Carlisle, and the crowds were drawn to Somerset House not by the merits of the lecturer but by extraneous attractions. Sir Anthony, who used to lecture in full Court dress, with lace ruffles, and a bagwig, made a point always of providing some novelty that would be sure of attracting the town. Once, to display the muscles in action, he had a squad of eight nude Life Guardsmen going through the sword exercise, and again a troupe of Chinese jugglers displaying their agility. Mr. Thomson in lecturing for artists and students confines himself, properly enough, to the bones and muscles that affect the structure and the external forms, but Sir Anthony loved to go deeper and to horrify his audience with pitiful remnants of humanity handed round on dinner plates. Hazlitt when he attended one of these lectures had a hard struggle to keep himself from fainting. The dates of the Academy addresses on painting, sculpture and architecture have not yet been announced, but their delivery will probably commence immediately after the Christmas holidays. W. T. W.

HAIDA, BOHEMIA.—Two illustrations are here given showing examples of glass ware designed and produced at the Fachschule für Glasindustrie at Haida, a small town of some 7,000 inhabitants, where glassmaking has been the staple industry for a very long period. In connection with this industry the school, which, like most of the Fachschulen in various parts of the Austrian empire,

is endowed and maintained by the Government, plays an important part, not only through the thorough training it gives to all classes of workers concerned in the production of glass ware, but also by the aid it renders to manufacturers in carrying out investigations of raw materials and the testing of samples of manufactured articles. The school is under the direction of Herr Heinrich Strehblow, and he is assisted by a staff of twelve professors and instructors and a number of workshop assistants. The curriculum is both theoretical and practical, and comprises both the decorative and scientific aspects of glass manufacture. No fees are charged to "Inländer," *i.e.*, natives, but "Ausländer" pay 100 kronen (about £4) for the school year, half fees being charged to "Hospitanten," or those who take up only certain branches. On Sundays free classes are available throughout the winter months for masters, assistants, apprentices and others occupied during the week.

REVIEWS AND NOTICES.

Selected Pictures by Joseph Israels, Léon Lhermitte, Matthew Maris and Henri Harpignies. (London: Simpkin, Marshall & Co. Ltd.) 10*s.* 6*s.* net. (limited to 1,000 copies.)—During the past summer an exhibition of unusual interest was held at the French Gallery, London, where Messrs. Wallis & Son brought together a series of pictures by Matthew Maris, Israels, Harpignies and Lhermitte. The issue of a souvenir of this notable collection was a happy idea, and the publication will be welcomed not only by those who visited the exhibition, but also by those less fortunate who were unable to do so. The exhibition was particularly noteworthy, owing to the fact that it included a unique display of the art of Matthew Maris, whose output has so far been extremely limited, and will, in all probability, not be seriously increased. One of the most remarkable and most interesting artists the nineteenth century produced, Matthew Maris is at last receiving due recognition as a master amongst modern artists. Seventeen of the poet-painter's most important works were shown at the exhibition, and all are beautifully reproduced in the volume—seven in photogravure. They include the impressive *Montmartre*, the exquisite *Prince and Princess*, the *Enchanted Castle* and *Enchanted Wood*, so pregnant with mysticism, the charming child-studies *Butterflies* and *Enfant Couchée*, the fanciful *Lady with Goats*, and the less-known *Christening*. With one or two exceptions all the works by the master shown at the exhibition were reproduced in the special number of THE STUDIO devoted to the Brothers Maris. In Messrs. Wallis's volume Mr. Wedmore writes sympathetically of the art of Matthew Maris, while Mr. Lewis Hind, Mr. E. F. Strange, and Mr. P. G. Konody contribute short articles on the work of the other three painters, whose pictures are also adequately and admirably illustrated. The volume is one which every lover of the higher forms of modern art should seek to acquire.

Um 1800. *Architektur und Handwerk im letzten Jahrhundert ihrer traditionellen Entwicklung.* Herausgegeben von PAUL MEBES Bd II. (Munich: F. Bruckman & Co.) Cloth, 20 Mks.—In the first volume of this work, noticed in these pages about a year ago, the style of architecture in vogue a hundred years ago in Germany was exemplified by a large number of illustrations of private residences and public buildings extant at the present day; and now in this second and concluding volume a further extensive selection is given, the buildings illustrated being all private dwellings of various dimensions, including many of the old "palaces" still to be found in the large cities of Germany, and various country mansions, together with an interesting series of garden-houses, pavilions, lodges, bridges, gateways, etc., a few interiors and some specimens of furniture. In presenting these examples of "architecture and handicraft" of a period which corresponds to our Georgian period, the characteristics of which are reflected therein, the author's aim has been to show that the art of building then reached the culminating point in its evolution on traditional lines, later developments having, according to Herr Mebes, no organic relation to antecedent stages of evolution. Of current taste as it affects domestic architecture and household appurtenances generally he has a very poor opinion, and he condemns it in unmeasured terms. In the course of his travels in all parts of Germany in search of material for his book he was struck by the almost universal absence of that spirit of domesticity which has always been considered a signal characteristic of Germans of all classes—everywhere he came across evidence of a degeneracy of taste in the choice of things pertaining to home life, not only in the dwellings of the well-to-do bourgeois class and those of people in humbler circumstances, but even in princely mansions. Such phenomena are of course not confined to Germany, and to a large extent they are the inevitable outcome of changed economic conditions, but it should be borne in

mind that comparisons of the past with the present are apt to be one-sided because complete data are wanting. The author recognises that there is a certain amount of present-day production to which his strictures do not apply, but we believe this quantity is greater than he supposes, and that as regards architecture at all events there is much amongst modern achievements that will be regarded with approval a hundred years hence—much that is, moreover, not in conflict with the best traditions of the past.

Tyrol and Its People. By CLIVE HOLLAND. With 16 illustrations in colour by ADRIAN STOKES. (London: Methuen.) Price 10*s.* 6*d.* net.—An exceptionally interesting historical and descriptive account of a delightful land and people. Mr. Stokes's illustrations are in artistic value much in advance of those usually accompanying such works, and are reminiscent of the beautiful colouring and romantic aspect of the natural scenery of the Dolomite country.

Art in Great Britain and Ireland. By Sir WALTER ARMSTRONG. (London: W. Heinemann.) 6*s.* net.—The success of Dr. Reinach's excellent outline of the general history of art, published under the title "Apollo," has suggested the preparation of a series of special manuals dealing each with the history of art in a particular country, and forming together a universal history of art from the earliest time to the present day. A good beginning to the series has been made with this little handbook by Sir Walter Armstrong, whose survey of our art history, beginning with Stonehenge and ending with Alfred Gilbert, covers the whole field of artistic activity, including its various decorative applications and architecture, for, as the breadth of this survey implies, he is not one of those who identify art with picture-making, but is able to find abundance of evidence showing that in the Gothic ages the metal-worker, the illuminator, the glass painter, the needleworker and even the statue-maker, practised in this country with hardly less success than elsewhere. It goes without saying that in a volume of just over 300 pages, with more than 600 illustrations interspersed throughout, only a very condensed statement is to be expected, but it is surprising how much the author contrives to say in a few words.

Beautiful Flowers and How to Grow them. Vol. II. By HORACE J. WRIGHT and WALTER P. WRIGHT. (London: T. C. & E. C. Jack). 10*s.* 6*d.* net.—The second volume of this excellent publication is in every way as interesting and attractive as the first. The illustrations, of which several are in colour, are well reproduced and of considerable value in their relation to the letterpress. Mr. Fairfax Muckley contributes a number of delightful flower-studies, while those by Miss Beatrice Parsons, Miss Fortescue Brickdale and Mr. Francis James add to the beauty of the volume. Helpful articles on arches, pergolas, pillars, stumps, walls and fences, and flowers for suburban gardens are included in the second volume. We again commend this work to all lovers of the garden, and especially to those interested in the cultivation of flowers.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von Prof. Dr. ULRICH THIEME and Prof. Dr. FELIX BECKER. Dritter Band: Bassano—Bickham. (Leipzig: W. Engelmann.) Cloth, 35 mks.; stitched, 32 mks.—The third volume of this comprehensive dictionary of artists bears throughout its 600-odd pages the same signs of painstaking care that marked the preceding two volumes. The usefulness of such a work as this is hardly to be over-estimated, since it makes a point of giving information about every artist of whom any records are extant, irrespective of nationality and period, only those of purely local celebrity being excluded; and the footnotes appended to most of the articles show that the editors and their numerous collaborators, of whom there appear to be more than 300, have covered a very wide ground in their search for information. It should also be noted that the editors have given an extended meaning to the term "bildende Künstler," used in their title; for they include notices of all the principal craftsmen and architects whose work has been characterised by creative talent.

The *Souvenir of the Fine Art Section, Franco-British Exhibition, 1908*, which has been compiled by Sir ISIDORE SPIELMANN, C.M.G., F.S.A., for private distribution by the Executive Committee of the British Section, is, so far as the letterpress and illustrations are concerned, an admirable production; but the binding might have been more in keeping with the contents, instead of being, as it is, more like the cover of a trade catalogue. The volume does contain a complete catalogue of the works exhibited, but it contains in addition an extremely interesting survey of the entire Fine Art Section, by Mr. M. H. Spielmann, filling some 120 pages, and it is this, with the large number of full-page reproductions of important works, that gives to it its high value as a record of a display which, as regards the British Section at all events, was unique in its representative character.

THE LAY FIGURE: ON THE TRAINING OF THE CRAFTSMAN.

"I WONDER whether we shall ever realise properly what is the right function of the Art School?" said the Art Critic. "It seems to me that we are spending a great deal of money in this country on art education which is of little practical value."

"We are training a large number of students in the principles and practice of a very important profession," returned the Art Master, "and we are spreading a knowledge of art through all classes of the community. Is not that a sufficient return for the money expended?"

"It all depends upon the sort of training that is being given to the students," replied the Critic. "Does it make them efficient as art workers, and does it enable them to deal with practical details in the right way?"

"Does it, you mean, produce skilful and well-equipped craftsmen, or only half-educated amateurs?" broke in the Man with the Red Tie. "That is the point you want to make."

"Precisely," answered the Critic. "Do we train students for the work they propose to do in after life, or do we only give them a mere smattering of general art knowledge and turn them loose on the world to muddle out their future as best they can?"

"That is not quite the right way to put it!" cried the Art Master. "I think you might more fairly ask whether the system of art education officially recognised in this country is the best that could be devised, or whether it could be improved in any direction?"

"That is the same question in other words," laughed the Critic; "but put it so if you wish. Is the system a perfect one?"

"I think it is about as good as it could be," returned the Art Master. "It takes fully into account the needs of all types of art workers and gives them all a solid grounding in those rudiments of their profession which are essential for all real achievement. The students in our schools learn to draw, to paint and to design, and that knowledge, I hold, is all that any school can be expected to impart."

"But when the student has gone through his school course, is he fully fitted as a worker?" asked the Critic.

"Yes, has he practical knowledge, or is he only learned in theories which he does not know how to apply?" added the Man with the Red Tie.

"I take it that he has thoroughly practical knowledge," asserted the Art Master; "but of course the way in which he applies this knowledge must depend upon himself. No school course can do away with the need for personal effort."

"That is obvious," replied the Critic, "and I should be the last person to discourage personal effort. But it seems to me that under the official system too much attention is given to general teaching and too little to particular practice. The student's actual education does not begin till he leaves school."

"How can you say that when we fit the student to follow any branch of art?" protested the Art Master.

"The Jack-of-all-Trades is master of none," laughed the Man with the Red Tie.

"Master of none! Yes, that is just the point," cried the Critic "The man who is fit to follow any branch of art is, as a rule, unable to succeed in any. You teach him to draw and paint, but you cannot put into him those capacities by which he would rise to eminence as an artist; you teach him to design, but you give him no understanding of the way in which designing should be carried out. By the time he has learned the things you have not taught him he has become too old to work at all."

"How would you teach him?" inquired the Art Master.

"Well, for one thing I would give up the idea that a school can produce great artists by any system that was ever invented. The great artist will be great without your aid," replied the Critic. "For another, I would pay far greater attention to the training of the craftsman, to whom you can be of very great assistance. Teach him not only the theory of design, but the actual application of it. Make him an efficient workman by showing him how to produce the things he designs, and by acquainting him thoroughly with the mechanism of the particular form of design in which he is likely to excel. This is how the craftsman is being trained in Germany, in Austria, in Japan; why should he not have the same chances here too?"

"You mean that the practical side of design should be taught him at school," said the Art Master.

"I mean that as part of his school course he should be required to prove that the things he invents can be actually made," declared the Critic. "There is the real test of the efficiency of his training."

THE LAY FIGURE.



COTTAGE FOR EDWARD T. COCKCROFT, EAST HAMPTON, L. I. ALBRO AND LINDEBERG, ARCHITECTS

THE COCKCROFT COTTAGE AT EAST HAMPTON, LONG ISLAND

THE cottage built for Edward T. Cockcroft at East Hampton, Long Island, intended for summer occupancy, responds to the spirit of the season in many features. The architects, Messrs. Albro & Lindeberg, chose a material which has become popular for this class of building in deciding on stucco over wire lath. The walls of the building are a warm white in color. The local sand found in the neighborhood has been used in mixing, to enrich the tone. Seen from the front, as in the illustration, no little color is effected. Over the pergola is trained a Dorothea Perkins rose, flowering late. Salmon geraniums are potted along the base line and wistaria grows over the entrance in the center. Against the warm tint of the walls the blinds stand out in pale green. Privet is used for darker spots of color and the cedar, with its positive shadow, adds a dash of contrast to the picture. The surrounding country is flat, so that a careful arrangement of color relief by an occasional touch of bright hues is important. The shingle is unstained



WALL ARRANGEMENT IN DINING ROOM



VIEW OF THE DINING ROOM, COCKCROFT COTTAGE

and is weathering to a deep gray that comports with the quiet wall tone.

The placing of shadows in the building itself has also been done with care, as well as the breaking up of the wall spaces with window openings. The grouping of the windows in long, rectangular surfaces combines an opportunity for making the exterior balanced and reposeful, with the merit of allowing a copious lighting of the interior.

The general scheme of the plan is simple. Opposite the front entrance the driving entrance lies at the rear. The living room is to one side and the dining room to the other, as one stands at the front entrance looking in. Beyond the dining room is a spacious porch, which is designed to afford an outdoor living room. Beyond the living room at the other extreme is the pergola.

Holding to the holiday mood of the building no emphasis is put on the stairway as a feature of the plan. The noble old stairways which customarily dominated the center of the first floor of, for example, our Colonial houses, express, for all their attractiveness, the settled, permanent aspect of the dwelling. Here the architects seem to have felt that the changed conditions of country life altered the need of emphasis. Such a house is only used as a dwelling for part of the year and at a season when much of the living will be done out of doors. Accordingly, the first floor, thrown open in the main, and communicating on all sides with the grounds without, is made to express a sense of being complete in itself, and the fact of communication with the floor above is passed over lightly. The effect is obtained by tucking the stairway between walls and leaving it inconspicuous. The flight is straight, the tread easy and the passage well lighted, yet the structural fact is all but forgotten in viewing the lower rooms. The thought is carried at one point and another out at the windows or into a neighboring room, but not up toward the seclusion of the householder's more personal realm.



VIEW INTO DINING ROOM, ACROSS LIVING ROOM, WHICH HAS LOWER LEVEL



OBLIQUE FRONT VIEW, SHOWING
PERGOLA AND VARIOUS SHADOW RESULTS
COCKCROFT COTTAGE, EAST HAMPTON
ALBRO AND LINDEBERG, ARCHITECTS

Above stairs on the second floor the space is divided for sleeping apartments. There are six master's bedrooms with four bath rooms and three servants' bedrooms with one bath room.

The roof design is a noteworthy feature of this cottage. Perhaps it might be said that the roof in country houses is almost a hobby of the two architects in question. They have, at any rate, realized the importance of this feature and have developed it with considerable charm. The arrangement of the main ridge, flanked at right angles by a subordinate ridge, with incidental gables breaking through the several skirts, is not, perhaps, novel, but is carried out with that peculiarly pleasing effect of convex surfaces, rounded ends and varying widths of courses which the architects have made a signature to their work. T. B.



THE PORCH IS A MOST SUCCESSFUL FEATURE OF THE COCKCROFT COTTAGE



DRIVING ENTRANCE, REAR, COCKCROFT COTTAGE

THE greatly increasing use of lattice work, both as a purely decorative feature and as a trellis for vines, is characteristic of modern work. The contrast between delicate shadows cast by the lattice work and the heavy shadows of the cornices and projecting portions of the house makes it a particularly effective decoration, while forming, by the growth of vines upon it, an invaluable link between the structure and grounds, conveying a sense of fitness of the house to the site. [*From "One Hundred Country Houses."*] —AYMAR EMBURY II.

IN THE GALLERIES

THE engravings of Marc-Antonio Raimondi, from the collection of Dr. William Englemann, of Leipzig, seen at the galleries of R. Ederheimer, in West Fortieth Street, New York, have formed one of the most important exhibitions of the month.

The beautiful example of the high qualities of the engraver, shown in the accompanying reproduction, is from the celebrated cartoon of the Battle of Pisa by Michelangelo, known as "The Climbers."

The print *Lucas van Leyden, Mahomet and the Monk Sergius* contains one fact of great interest. While the figures follow closely the design of Michelangelo, the landscape offers an exact copy of the plate by Lucas van Leyden, representing Mahomet and the monk Sergius, of the year 1508, with the only exception that the tree in the middle has been omitted by Marc-Antonio. His plate, which is dated 1510, shows how in his early period he was influenced not only by Dürer but also by the Leyden genius, a fact all the more interesting because the latter shows in the work of his last period the very strong influence of Marc-Antonio's style.

Another interesting plate was *The Massacre of the Innocents*, shown in two states, with and without the "chicot," the little fir tree in the upper corner on the right. The two versions of this subject have received the attention of authors as well as connoisseurs in all periods, and have given rise to a literary dispute which does not seem to have been decided yet. Malvasia, who gives a very romantic story about the two plates, states that both were engraved by Marc-Antonio; Abbé Zani attributes the version without the chicot to the master, and says that Marco da Ravenna was the engraver of the repetition. Bartsch agrees with him upon the point that one version was engraved by Marco-Dente, but expresses his conviction in strong terms that the plate



Courtesy of R. Ederheimer

ENGRAVING BY MARC-ANTONIO, KNOWN AS "THE CLIMBERS"
A GROUP OF THREE FIGURES FROM THE CELEBRATED CARTOON OF THE BATTLE OF PISA BY MICHELANGELO



Courtesy of the Ehrich Galleries

THE SHEPHERDESS BY PAUL MOREELSE (1571–1638)

with the chicot was the one engraved by Marc-Antonio. Delaborde follows this opinion, while Passavant again strongly opposes, stating that the plate without the tree, being far superior in detail to the plate with the tree, could alone be the original. While he conjectures that the other plate was engraved by George Pencz, the German artist, belonging to the group of the Little Masters, who studied while in Italy under Marc-Antonio and adopted his style very closely, there seems, however, to be nothing to uphold this view. In the reproduction of the British Museum prints the fir-tree version is given as the original, while in Lippman's great work the other plate is reproduced as such. Mr. Frank Weitenkampf also reproduces the latter. Ottley, on the other hand, is fully persuaded that both plates were engraved by Marc-Antonio, an opinion with which Mr. Ederheimer is inclined to agree. While in the plate without the chicot there is certainly more dramatic expression in the horror-stricken faces, the work in the other plate seems to be more delicate and finished. The *Massacre of the Innocents* has been considered to be one of the masterpieces in engraving during all times. We have no painting of Raphael of the subject, and can assume that he made the design solely as the basis of an engraving. From the number of sketches left for his drawing we can conclude that Raphael himself attached special care to his composition. It is, therefore, not at all impossible that after the great success the engraving had met with Marc-Antonio, himself, repeated it, after the first plate had been worn out. As both plates are equally beautiful and equally rare, it is hard to say which one is the more valuable of the two. It may be interesting to note part of the account given by Vasari of the engraver.

"During the time that Francesco Francia practised painting at Bologna," says Vasari, "one amongst his numerous disciples, because more ingenious than the rest, was especially brought forward; this was a young man, called Marc-Antonio, who, having been many years with Francia, and being much beloved by him, acquired the surname of de'Franci. This artist, therefore, who was a more skilful designer than his master, and managed the burin with ease and taste, made girdles and many other things ornamented with 'niello,' which were then in use, of great beauty; he being in that mode of workmanship truly excellent. Becoming at length, as happens to many, desirous to travel, that he might see the productions of other masters, and observe the different processes used by them in their works, he took leave of Francia and repaired to Venice, where he was well received by the artists of that city.

"Marc-Antonio in Rome engraved on copper a most beautiful design of Raffaelle da Urbino, representing Lucretia killing herself, which he executed with so much care and delicacy of manner that, upon its being immediately carried to Raffaelle by some of his friends, he presently thought of having prints published of several of his compositions; and, amongst others, of a design which he had already made of the Judgment of Paris, in which Raffaelle had fancifully introduced the Chariot of the Sun, and this being determined upon, it was so finely engraved by Marc-Antonio as to occasion the astonishment of all Rome."

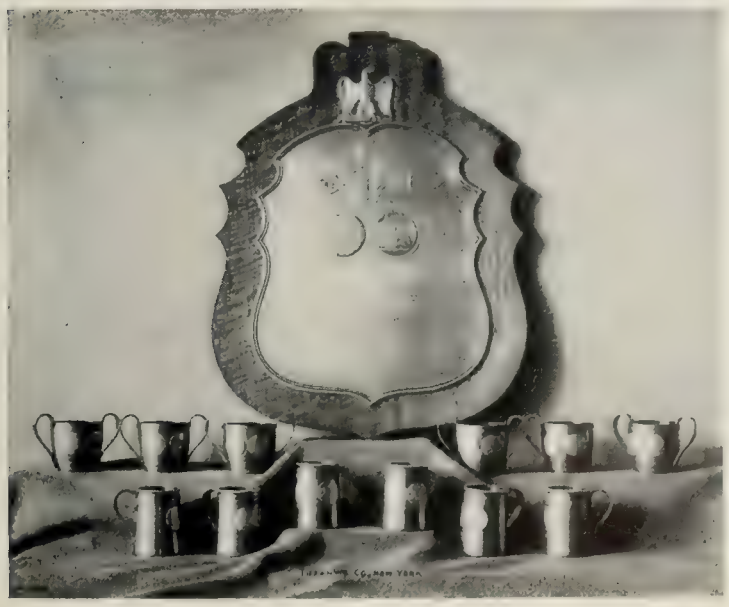
In the Galleries

THE exhibition of Dutch paintings of the seventeenth century on view at the Ehrich Galleries is especially interesting in connection with the Hudson-Fulton memorial exhibition at the Metropolitan, described elsewhere in this issue. Some thirty canvases are on view; the catalogue gives twenty-three important names in the history of Dutch art of the period. Paul Moreelse (1571–1638) was known as a painter, engraver and architect. He contributed to the fame of the seventeenth-century work in Dutch portraiture. He painted at first under Mierevelt, visited Rome, and, returning to Utrecht, produced a number of portraits, several of which were destroyed in the fire of the Boymans Museum. Nicholas Maes is represented in two canvases, the portrait of the *Princess of Orange*, which exemplifies the artist's later manner, and the *Holy Family*. The works signed by this painter divide into two such distinct groups that they are sometimes held to have been painted by two different men. Very little is known of his life, and various conjectures have been made to account for his two styles. It is not impossible, however, if the dates of birth and death are accepted as those of one painter (1632–1693), that a pupil of Rembrandt living so far into the next period might have altered his manner extensively, and this view is often held. It would be difficult to find a more striking contrast between two types of work than that shown by the *Princess of Orange* and the *Old Women* (painted about 1650–1655), lent to the Hudson-Fulton Metropolitan exhibition by Mr. Johnson. Nicolaas Pietersz Berchem (1620–1683), represented by a striking study in lighting and unusual pose, *St. Peter*, is shown at the Metropolitan in a different sort of subject, a landscape with figures, and the comparison is interesting. He is best known for his landscapes, which he carried out with so much of the Italian manner, both in selection and execution, that it has been surmised that he paid a visit to Italy. The Goyen canvas, *Twilight on a Dutch River*, is of the clouded air and the somber neutral cast of color characteristic of this painter. His own master, Esaias van de Velde, is represented by a striking *Man on Horseback*, a large, spirited painting, in which the force of the oncoming rider and mount is intensified by the device of a low horizon with woods. The management of the aerial perspective makes an arresting composition. Jan Davidsz de Heem is represented by a still life.



Courtesy of the Ehrich Galleries

WILLIAM III OF ORANGE AND FAMILY BY UCHTERVELDT



Made by Tiffany & Co., New York

TROPHY FOR TWELVE-OARED CUTTERS AND FIRST AND SECOND PRIZE CUPS FOR WARSHIP ROWING CONTEST, HUDSON-FULTON CELEBRATION

Interior Decorations for an Amateur Printer



INTERIOR DECORATIONS
EARLY ENGLISH THEMES

BY FRED
DANA MARSH

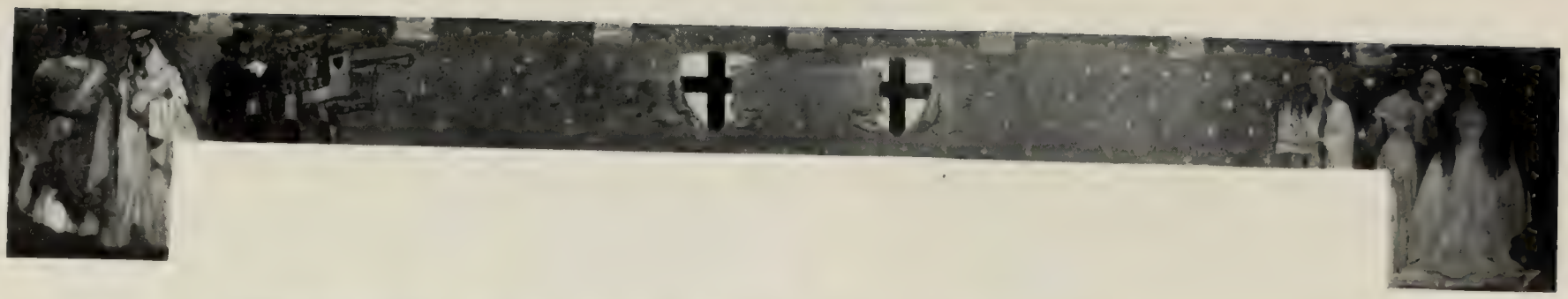
DECORATION BY FRED DANA MARSH IN THE HOUSE OF AN AMATEUR PRINTER

AN INTERESTING problem in interior decoration is worked out by Frederick Dana Marsh in a house at Lake Forest, Ill., designed by Mr. Howard Shaw, of Chicago. The room decorated is used for the printing of choice works by writers of early English, this period (approximately from the tenth to the thirteenth century) being the favorite epoch of the owner of the house. Printing is his hobby. The press does not show in the illustration, being moved to the side when not in use. The bench along the wall, however, contains type cases and accessories.

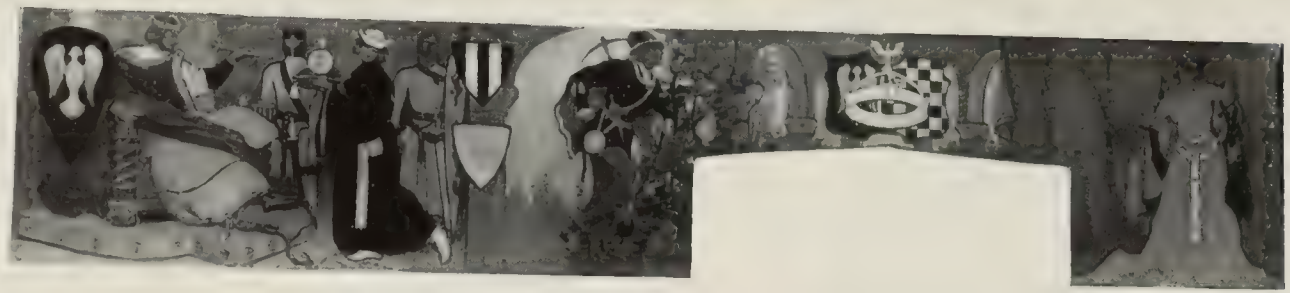
In selecting a subject for treatment in the frieze a search was made in early literature for a theme pleasing to the owner and his wife that would lend itself to pictorial expression, and at the same time something that had not been pictured before—at least, something not hackneyed.

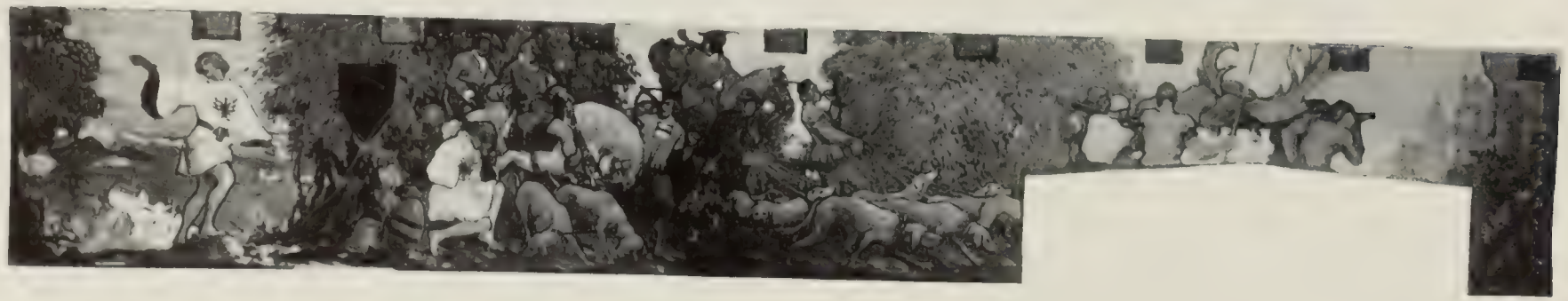
In the "Percy Reliques" was found a charming verse which seemed to fill these requirements, and "The Lady Turned Serving-man" was chosen. It seemed to contain the characteristics of medieval incident, such as combat, adventure and love making. The heroine in her varying costumes and moods weaves the thread of the tale, as it were, through the various incidents depicted. These incidents are subdivided by heraldic shields, there being no architectural break in the length of the wall space. This division of scenes was left largely to the artist, who refers to it as the source of many diverting and entertaining conferences of the persons concerned, "a sort of diversion," he says, "which, if concluded as sympathetically, ought to prove of interest more generally in this country where the personal note in domestic decoration is practically undiscovered."

Light in the room being rather subdued, color almost as intense as those of antique illuminating was used—as well as a rather free use of gold. Excerpts from the legend form a running pattern of gilt letters on the oak board at the base, enriching the effect.









DETAILS OF FRIEZE
BY FRED DANA MARSH

Wilkes-Barre Court House Decorations



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PROSPERITY UNDER THE LAW — BY WILL H. LOW

MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.



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THE AWAKENING OF A COMMONWEALTH — BY W. T. SMEDLEY

MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.

Wilkes-Barre Court House Decorations



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THE JUDICIAL VIRTUES — BY KENYON COX
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.



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JUSTICE — BY EDWIN H. BLASHFIELD
MURAL DECORATION FOR COURT HOUSE AT WILKES-BARRE, PA.



JAPANESE LACQUER APPLIED TO TIFFANY OBJECTS OF ART IN SILVER AND TORTOISE SHELL

JAPANESE LACQUER

THE usual objection to small objects of personal use decorated in Japanese lacquer lies in the sometimes overquaint and sometimes quite too fantastic shapes which the Japanese themselves affect. Though the form of decoration may be desired, the style of the object itself is often too foreign to suit our Western taste. This difficulty has been met in some recent work of Tiffany & Co. by the clever expedient of consigning a number of popular articles of their own manufacture in silver and tortoise shell, etc., to expert enamelers in Japan to whom the application of the authentic lacquer has been entrusted. Some of the results of this experiment have recently been returned from Japan and are now to be seen at the Tiffany Building..

In far the larger number of objects of artistic lacquer, writes Edward Dillon in "The Arts of Japan," the ground will be found to be either black or of an orange-brown tint; in both cases the decoration is given by gold applied in various ways. The black tint is given to the lacquer before application by the addition of certain ingredients that correspond closely to those used in the preparation of our ordinary writing ink (acetate of iron, etc.). In the case of the orange tints the natural color of the lacquer is strengthened, generally by the addition of gamboge. The effect is frequently heightened and a surface resembling avanturine is obtained by the addition of fine metallic particles—not always gold, for in the honey-colored base any white spangles take on a golden aspect. It is thus that the famous nashiji (pear rind) ground is produced—perhaps the best-known variety of Japanese lacquer. But gold may be applied in many other ways. It may be dusted onto the still moist ground, it may be added piece by piece in small rectangular fragments of foil (kirigane), or the gold may float in flakes in the substance of the lacquer (giyobu nashiji). The lacquer may at times be so changed with metallic particles as to assume the aspect of a dull-gold ground. The greatest stress is laid by the Japanese on the various qualities of their gold grounds, often associated with the names of famous artists.



From "Dutch Art in the Nineteenth Century," J. B. Lippincott Co.

THE FIRST LESSON — ALBERT NEUHUIJS

THE FALL ART BOOKS

David C. Preyer, well known for his work in art criticism, brings a special knowledge of Dutch painting to the new volume in the Galleries of Europe series, "The Art of the Netherland Galleries" (Page). The book, which carries half a hundred illustrations, treats the subject topically in historical sequence. A translation of G. H. Marius's "Dutch Art in the Nineteenth Century" is tastefully gotten up with 130 plates (Lippincott). The Hague school is taken as a focus, with a closing summary of the reaction by the younger Amsterdam painters. The anecdote is well known of de Largillière's mistake in thinking the young Chardin's work a product of the established Flemish school. Chardin, who, though a Frenchman, all but beat the Dutch on their own ground, is the subject of one of the recent volumes in the Masterpieces in Color series, a remarkably successful set of inexpensive color reproductions with adequate text. Fragonard and Rubens also appear in recent issues. The volumes on Gainsborough, Reynolds and Romney have been grouped in one binding under the title "The Great English Portrait Painters of the Eighteenth Century," resulting in an attractive gift book (Stokes). The distinctive Belgravia series (Caldwell) of pocket monographs is enriched with a volume on Jean François Millet from the pen of Richard Muther, whose recent death has been a great loss to serious art criticism. The quality also of the presswork, illustrations, and the limp leather binding will commend the book to the holiday buyer. D. Cady Eaton, professor emeritus in art at Yale, mingles a formal encyclopedic arrangement with a refreshingly downright emphasis of personal preferences in his illustrated "Handbook of Modern French Painting" (Dodd, Mead & Co.). English-reading travelers, for whom the book is designed, will be led to conclude that French painting of to-day is "at a low ebb." Mr. John La Farge's Scammon lectures on the Barbizon school (Chicago Art Institute, 1903), which have also a rather controversial smack to them, are handsomely published under the title, "The Higher Life in Art" (McClure). An excellent elementary text book is Sir Walter Armstrong's "Art in Great Britain and Ireland" (Scribner's). The text is a model of condensation and the copious extent of illustration in good small cuts is a worthy achievement in publishing. The Great Art Galleries series (Caldwell) offers a new volume on the Wallace Collection, containing sixty-four illustrations with short notes. George Morland, the English animal painter (1763–1804), shows Dutch influence in his fondness for domestic interiors and farming scenes. Sir Walter Gilbey, whose well-known interest in the horse and other domestic animals has led him to add to his published writings several books on animal painters, has now in collaboration with E. D. Cuming issued a biography and critical estimate of Morland (imported by Macmillan) which is illustrated with fifty full-page color plates. "Scotch Painting, Past and Present, 1620–1908" is the subject of a

comprehensive and copiously illustrated volume by James L. Caw, director of the National Galleries of Scotland (Stokes). The author divides the subject into two periods—the "earlier school," 1787–1860, with its precursors and the last five decades, 1860–1908. The Dutch influence is discernible in the technique of the earlier genre and historical painters, and, with the Italian, in the beginnings of landscape. The majority of the earlier landscape painters followed Hobbema, Cuyp and Berchem or Van de Velde and Bakhuysen. Despite a note of passing discouragement as to the present moment it is held that Scottish art is "one of the few original and distinctive manifestations in modern painting." John Pettie (1839–1893), a Scotch master of historical genre, vigorous, deft and dramatic in his work and remarkable as a colorist, is the subject of an interesting illustrated biography by Martin Hardie, his nephew, and himself a painter of distinction (imported by Macmillan). This is the first monograph on Pettie and comprises a complete descriptive catalogue of his works. Fifty of the illustrations are color plates. Edward Dillon has prepared a good introduction to the "Arts of Japan" for the useful series of "Little Books on Art" (McClurg). The exposition is divided into two parts, the first treating of painting and sculpture in connection with a general sketch of Japanese history, and the second devoted to the so-called "minor" arts, colored woodcuts, metal work, netsuke, lacquer and ceramics. A short bibliography is added and the book is illustrated. These "little books," within their acknowledged limitations, are something of a triumph in the making of compact treatises.

Another volume just issued in the same series is the handbook on "Illuminated Manuscripts," by John W. Bradley. He falls into the seductive error of beginning with Adam or his contemporaries. The question as to what art is may serve well enough by way of subject for a disquisition in esthetics, but it is high time that the topic should disappear from introductory paragraphs. If Mr. Bradley were writing a history of railways he would hardly begin with the question "What is motion?" All of which, perhaps, goes to show that the bookworm will occasionally turn captious. The book is compact of information, treating the subject on a historical outline and should prove of real service. James Ward, an English mural painter, once a pupil of Leighton's, has followed up his previous books on ornament and design with a practical discussion of "Fresco Painting" (Appleton). His suggestions on processes and methods are based on his own experience in the practice of buon-fresco and spirit-fresco. The illustrations include four color plates, and there are several chapters on Italian frescos, but the discussion of technical points, such as the method of laying on colors and the preparation of the wall, will be more likely to command a hearing. It is a pity that a book of this sort should be issued so badly sewed.

One of our friends who sets frankness of thought above exactness of expression is accustomed to declare that all books may be divided on the score of authorship into two classes; by which he intends, first, those written by hacks, and, second, those written by cranks. Few informed persons will be inclined to classify C. J. Holmes, Slade professor of fine art at Oxford, in the latter category. But if the airy generalization comes to mind in referring to his new book, "Notes on the Science of Picture Making" (Appleton), it does so because such a book is immediately distinguished among the flood of publications that pours through the appointed channels of the seasons. The book in no sense belongs to that class which we owe to the manifestation of professional authorship technically known as "bookmaking." No one could sit down and concoct it from encyclopedias or set out to collect the contents with guide book and camera. It offers the fruit of full-grown personal theory and should not be neglected by any reader who keeps abreast of current philosophic art criticism. As it can hardly be adequately noticed in the present space available we shall hope to return to it later, noting at the moment that the theoretical scheme divides the consideration of emphasis of design under the following heads: Symbol, plan, spacing, recession, shadow, color and emphasis of material; each of which is subdivided as to the pictorial conditions of unity, vitality, infinity and repose..

Lewis F. Day, in preparing a fourth edition of his "Nature in Ornament," has enlarged the plan to embrace two volumes under the title, "Nature and Ornament," the first of which, "Nature, the Raw Material of Design," appears with eighty-seven illustrations from drawings by Miss Foord (imported by Scribner's). Dora Miriam Norton, instructor in the Pratt Institute, Brooklyn, has published a book which will be found of great value to all teachers and students of the subject, "Freehand Perspective and Sketching." The book, which is attractively illustrated with great practical detail, covers its subject comprehensively and will be found a thorough guide in pictorial representation of common objects, interiors, buildings and landscapes. The best and most thorough review of the

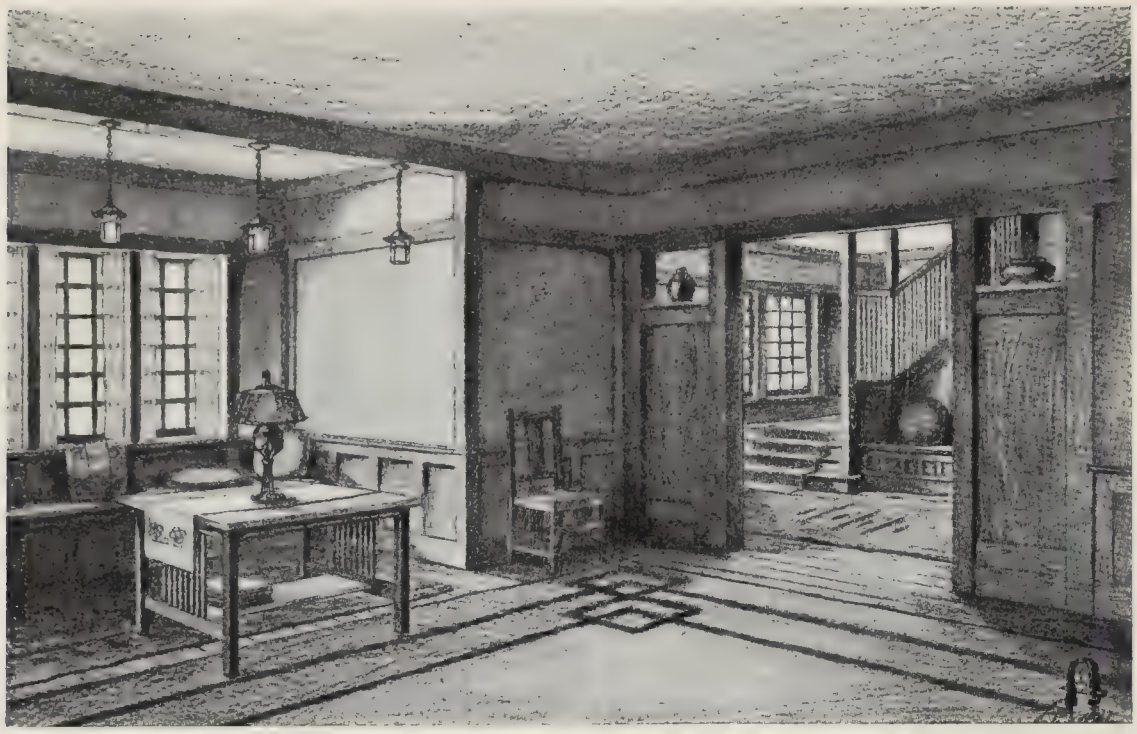


From "One Hundred Country Houses," copyright, 1909, by The Century Co.

THE CRENSHAW COTTAGE, GERMANTOWN, PA. WILSON EYRE, ARCHITECT

subject by a writer whose authority is everywhere recognized, "Pottery and Porcelain of the United States," appears in a third edition with 335 illustrations (Putnam's). Much new material has been added, embracing the tendency to colored and mat glazes, greens predominating, and the underglaze and carved effects shown in the arts and crafts products. Reference should also be made to the excellent primers from the same pen on "Salt-Glazed Stoneware," "Artificial Soft Paste Porcelain," "Tin Enameled Pottery" and "Lead Glazed Pottery" (Doubleday, Page). "Chats on Old Earthenware," by Arthur Hayden (Stokes), gives suggestions for collectors and describes various stonewares, Wedgwood products, transfer-printed ware, Staffordshire ware and luster ware. The book is illustrated with numerous reproductions. N. Hudson Moore has made a welcome addition to his list of popular art treatises in his Collectors' Handbook, entitled "Wedgwood and His Imitators" (Stokes). The various wares produced by Wedgwood are described with abundant illustrations, and among the other makers discussed are William Adams, the Warburtons, John Voyez, Henry Palmer, John Neale, John Turner, "Wedgwood & Co.," J. Lockett, Daniel Steel and John Aynsley. Arthur Louis Duthie has done glass workers and students generally a valuable service in dealing collectively for the first time of the various methods of glass decoration in a practical fashion, in his book, "Decorative Glass Processes" (Van Nostrand). The book, which is illustrated by working drawings and half-tone reproductions, discusses various kinds of glass in use, leaded lights, stained glass, embossed glass, brilliant cutting and beveling, sand blast and crystalline glass, gilding, silvering and mosaic, proprietary processes and patents.

Modern examples of American domestic architecture are well illustrated by a contributor in the attractive and comprehensive volume published by the Century Company, entitled "One Hundred Country Houses," by Aymar Embury II. The author divides his material, which includes a series of full-page plates from photographs, under various heads, including Colonial (New England, Southern and Dutch), classic revival, Spanish (or Mission), American farmhouses and Japanesque. The series of "Craftsman Homes" which has been appearing in Mr. Gustav Stickley's well-known magazine are collected and issued in an appropriate volume, which will immediately make itself welcome to all persons who are interested in this phase of house building and decoration. A place of honor in the volume is given to Edward Carpenter's essay on "The Simplification of Life," followed by an article on "The Art of Building a Home." Other special articles are added in the rear on "Cabinet Work for Home Workers," "Methods of Finishing Woods," and "The Craftsman Idea." The bulk of



From "Craftsman Homes," copyright, 1909, by Gustav Stickley

LIVING ROOM WITH HALL BEYOND, SHOWING TYPICAL CRAFTSMAN DIVISION BETWEEN THE TWO ROOMS BY MEANS OF HEAVY SQUARE POSTS AND PANELS OPEN AT THE TOP

the book is devoted to fifty concise articles on houses in various allied styles—cottages, farmhouses, courtyards, bungalows, summer camps, open-air dining rooms, gardens—and various features of the house, such as halls, stairways, the living room, kitchen, wall spaces, floors, furniture, fabrics, etc. A welcome little pocket volume in paper covers reproduces sixty photographs, with notes by Professor Capper, showing "Masterpieces of Spanish Architecture" (Stokes). The ninth edition of the Architects' Directory and Specification Index, the issue for 1909 (Comstock) contains among new features a list of architects to the boards of education and a list of architectural societies and organizations in various countries. Lists of landscape and naval architects are also included.

Clara Crawford Perkins issues a two-volume book on the inexhaustible topic, "French Cathedrals and Chateaux" (Holt). This publication is based on the author's lectures and is plentifully supplied with reproductions from photographs. The same author crosses the Pyrenees in "Builders of Spain" (Holt), a companion two-volume book, which traces the story from the Romans to the Bourbons and then canvasses the country geographically by the great cities and provinces.

Several books are before us, among the season's publications, which will commend themselves, by reason of their illustration, to the holiday buyer of artistic taste, though not concerned with art topics. Such is the decorated "Morte D'Arthur" (Dutton), with the embellishments made for it by the late Aubrey Beardsley, a sumptuous book beautifully printed in limited edition, which any admirer of the artist would be glad to own. Illustrations by Byam Shaw, including a frontispiece reproduced in colors, adorn an edition of Charles Reade's perennially delightful novel, "The Cloister and the Hearth" (Stokes). The "Rubaiyat of Omar Khayyam" appears with 24 full-page color reproductions from drawings by Willy Pogany (Crowell). The book has decorated covers and doublures and ornamental borders and decorations in the text, which is presented in a letter designed to recall the cursive character of the Arabic alphabet, not omitting the stroke and point. Twelve water-color drawings by Amy Atkinson are reproduced in colors in Anne MacDonell's "In the Abruzzi—The Country and the People." R. H. Schauffler's "Romantic Germany" (Century) is illustrated from paintings and drawings by Hans Hermann, Alfred Scherres, Karl O'Lynch Von Town, Gertrude Wurmb, Charles Vetter and Otto F. Probst.

BOOKS RECEIVED

HISTORICAL GUIDE TO THE CITY OF NEW YORK. Compiled by Frank Bergen Kelley, superintendent of the City History Club of New York. A complete guide book to New York City and its environs. Frederick A. Stokes Company, New York. Seventy maps, 46 illustrations. Price $1.50 net.

OLD BOSTON DAYS AND WAYS. From the Dawn of the Revolution until the Town became a City. By Marcy Caroline Crawford, author of "St. Botolph's Town," "Among New England Inns," etc. With numerous full-page plates and other illustrations. Little, Brown & Co., Boston. 12mo. $2.50 net.

MOTOR DAYS IN ENGLAND. A record of a journey through picturesque southern England, with historical and literary observations by the way. By John M. Dillon, editor of "Marshall's Constitutional Decisions." With a map and 64 illustrations. G. P. Putnam's Sons, New York. $3.00 net.



"MAROONED." FROM THE OIL PAINTING
BY EDWARD J. GREGORY, R.A.

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possession of H. M. Henderson, Esq.

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· STUDIO ·

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WILLIAM MERRITT CHASE, A TYPICAL AMERICAN ARTIST

BY WILLIAM HOWE DOWNES

A PAINTER of distinguished talent, like William Merritt Chase, who is keenly susceptible to the best traditions of the art, and who has a cultivated man's bent for variety and experimentation, forms his own style gradually by a process of fusion and by the natural adaptation of his methods to contemporary subjects. American painting at large is undeniably pervaded by a refined, orderly, intelligent eclecticism, which has in it more cleverness than inspiration, more skill than passion. The national style, so far as there can be any American style, is a composite, blending indistinguishably the influences of old and new schools of painting. In a certain sense Mr. Chase is a typical American artist. He has seen much of the world; his taste has been trained by close acquaintance with all the best art of Italy, Holland, Spain and France; he is far from being unsophisticated; he is, as Gautier said of himself, a man for whom the visible world exists; moreover, he is sane, unsentimental, truthful and unpretentious. All these are typical American qualities so far as our painters are concerned. The exceptions prove the rule.

It may well be added to this characterization that Mr. Chase's style is one in which brilliancy, gayety and charm are often the dominant notes, in which lightness of touch, clearness of expression and a happy freedom of treatment are combined with great taste and elegance. An accomplished painter, he avoids, by instinct, complicated questions, metaphysics, dealing rather with the phenomena which are pictorially effective by virtue of their form, color, light and shade, and giving us a faithful and enthusiastic rendering of the external world. Unquestionably it is the aspect of things and not the interpretation of them that appeals to him; the interest in his pictures is the interest of reality; and we may say of him that he is not likely to stray outside of his reservation. Within it he is lord of all he surveys.

There are many painters who use their medium as a necessary though troublesome means to an end; but the very materials with which Chase paints a picture are apparently a source of pleasure to him, and the gayety and ease with which he handles them are in a large measure communicated to his public. These desirable qualities are felt in such canvases as the fanciful portrait of *Alice*, a little girl in white, whose dashing pose and fascinating smile are thoroughly spontaneous. Nothing more blithe and debonair in the way of a painting could well be conceived. The pretty pleated skirt, the long pink silk ribbon, held in both hands, it sends floating in the air, the buoyant dancing attitude—everything contributes to the impression of cheerfulness and charm which this light-hearted vision creates. There is not a little of the same sort of charm and vivacity in *Dorothy and Her Sister*, a decorative portrait group of distinct piquancy, where the small maiden in white seated in a big armchair is delightfully posed and characterized and where the caressing and protective attitude of the elder sister's form, as she bends over the back of the chair, is a beautiful touch. Thus also in *The Red Box*, a piece of portraiture conceived in the decorative vein, we have a pretty young woman in a silk kimono holding in her hands a vermilion lacquer box, which is contrasted with the accent of orange red in the lining of her wide-flowing sleeves. And in *Ring Toss*, a studio interior with the full-length figures of three dainty little maids at play, there is the element of portraiture, but without any of the formality or literalness usually associated with it. In the foreground of this composition is the wooden peg over which the little girls are endeavoring to toss the ring. A few yards away the eldest of the trio stands poised in an attitude of grace and elasticity, in the act of tossing one of the rings. A smaller girl is bending to pick up a ring which has fallen to the floor. The third figure stands at the

right of the background, awaiting her turn. The accessories—an easel, an unfinished canvas, etc.—indicate the character of the room.

To the same period of the artist's activity, approximately, belong several other attractive, intimate pages from the life of the Chase children; also the *Girl with a Dog*, a full-length figure of a young person in a design of great carrying quality and fine decorative sweep, and *The Japanese Book*, showing another figure draped in a rich figured Japanese silk gown, one hand holding the book, which has unfolded its pages, covered with bright-colored prints in an impromptu sequence. The practice derived from these fanciful genre pictures, in which the amiable vivacity of his temperament enjoyed a full measure of freedom, was later in his career of distinct usefulness to the painter of portraits. For he was able to impart to the *portrait d'apparat*, the counterfeit presentment of the personage, the *grande dame*, the eminent sitter, whose patronage is the world's chief practical acknowledgment of his success, that tactful and dexterous ease of manner, that arrogant nonchalance of bearing, mingled with that modest naturalness of demeanor and tacit admission of human limitations, which form such an amusing study for the observer of the great, the prosperous, the solid, the influential and the majestic ones of the earth who yield up their secrets to the clairvoyance of the portraitist.

The acuteness of Chase's perception, his good-natured and tolerant mental attitude, backed by his prodigious grasp on actuality, were certain to make of him a portrait painter of the most modern type; and so it is that circumstances have turned the current of his recent activities into this channel, where all his intellectual suppleness and his vast experience play their part. "It is the personality that inspires and which you depict upon the canvas," to quote his own words in reference to portrait painting. "To make a vivid personality glow, speak, live upon the canvas—that is the artist's triumph." He has had this triumph, this sense of creative power, as many a lifelike portrait from his hand attests. The most emphatic recognition of his achievement and his standing in the profession was the invitation from the Uffizi Gallery, in Florence, to add his portrait of himself to the great collection of self portraits of artists. This work he performed in Florence last summer, and the likeness has now been added to the famous collection, in which the only American artists so far represented are G. P. A. Healey, John Singer Sargent and William M. Chase.



MRS. TYLER BY WILLIAM M. CHASE

The portrait of the artist's mother in a black silk dress with a white cap, showing her seated in an armchair, full front, two-thirds length, with the hands clasped in her lap, is simple in arrangement and sober in sentiment and, with its unaffected sympathy, contributes a fresh document to the long line of similar testimonies witnessing the worth of filial affection as an artistic asset. *My Daughter Helen*, a half-length portrait of a lovely, chubby maid holding her doll, is a charmingly ingenuous head, with straight hair falling over the ears and stray locks coming down over the forehead; spontaneously and rapidly brushed in with a light touch, it illustrates Chase's *verve*. *Mrs. Tyler of Philadelphia* is an oval bust portrait of a pretty young woman, with fine eyes, who wears a décolleté white gown with a rose at the corsage, a pearl collar and chain. Her face is piquant, alert and spirited in its expression, with a faint hint of latent mockery.

In the three-quarters-length portrait of Dr. Osler, the famous surgeon of the Johns Hopkins University faculty, we have one of the strong, direct, convincing likenesses of men in which Chase has the happy faculty of conveying the impression of intellectual force and virility distinguishing the individual who does things. Another of his most successful portraits of men is the *Thomas Dolan, Esq.*, in which the head is strongly and studiously characterized, and one receives the impression of a sagacious and well-balanced type of character, both shrewd and kindly. *The Misses Gribel* are two



MRS. GUSTAVUS COOK AND CHILDREN
BY WILLIAM M. CHASE



STILL LIFE BY WILLIAM M. CHASE

sisters in white, the younger girl leaning against her elder sister's shoulder. The easy girlish poses are not too formally disposed, and the interlocked fingers of all the hands provide a pleasant hint of the reality of the relationship thus candidly proclaimed. *Mrs. Gustavus Cook and Children* is a family group composed of a young mother and her two daughters—a decorative effect of much brilliancy and felicity. *Miss Earle, of Philadelphia* is a three-quarters-length standing figure of a slender, graceful, elegant young lady in a white gown and a big hat with a white feather, the dark cloak being thrown back and lightly held by one hand. It is a work of distinct charm and of a lively personality. *George H. Earle, Esq.*, is a particularly interesting presentation of a striking and aristocratic elderly personage. The *Young Roman* is a vivid, picturesque sketch of a keen-eyed Italian type; a frank, bold and attractive presentment of a decided temperament.

Among other relatively recent productions of Mr. Chase are *The Sisters*, a portrait group of Mrs. Sullivan and Mrs. Livingston, one of the most elegant and vivacious of his interpretations of the American *mondain* type of the Eternal Womanly; his portrait of Miss Amy Howe, a three-quarters-length figure in white; the portrait of Mrs. William G. Guy; the portrait of Mrs. Just; the portrait of Mrs. Dr. Jane, and an important series of portraits of men, including those of Dr. Sparhawk Jones, of Philadelphia, Dr. Irvine, Theodore Cramp, Esq., of Philadelphia, Dr. Hurd, of Johns Hopkins University, Dr. Taylor, of Vassar College, Mr. Purvis, Pierce Archer, Esq., George H. Earle, Jr., Mr. Francis Sullivan, John Brock, Esq., Dr. Howe, Mr. Walter Pach, Mr. Alfred Steiglitz, Mr. Cadwalader Washburn and others.

The landscape work, which has been a by-product of distinct value in Mr. Chase's *œuvre*, has a character of precise, candid objectivity, and a cheerfulness that is infectious. The scenes painted in the Shinnecock Hills of Long Island pretend to nothing more complicated than free and happy descriptive pages which give forth an aroma of summer holidays in a most paintable region of dunes, breezes, wild flowers and blue seas. In the compact and sparkling little park scenes painted in Brooklyn and New York may be seen an infinite delicacy of observation and an extreme precision of handling. The note is bright and high keyed, modern and sensitive.

New triumphs have been won by our artist in recent years through his extraordinary *tours-de-force* in the line of still-life painting. A representative canvas of this class was lately shown in the Museum of Fine Arts, Boston, which called forth expressions of unusually emphatic admiration from artists and students. The subject was a group of deep-sea fish, with divers vessels and dishes. Nothing could be more painterlike than the make of his painting. In texture, shape, structure, weight, color, character, everything was broadly and tellingly suggested, with a touch full of confidence, intelligence and significance. There is also in this, as in all his still-life work, the unmistakable revelation of the pleasure that the thoroughly capable craftsman



PORTRAIT OF THE ARTIST'S MOTHER
BY WILLIAM M. CHASE



PORTRAIT OF THE ARTIST
UFFIZI GALLERY, FLORENCE
BY WILLIAM M. CHASE



MISS EARLE
BY WILLIAM M. CHASE



THOMAS DOLAN, ESQ. BY WILLIAM M. CHASE

takes in the manipulation of his medium—a gusto and fluency which, as it were, elevate the materialism of the motive into the realm of feeling, taste and almost of imagination. Vollon's touch is not more felicitous, nor is the sense of actuality and vividness more striking in any of his productions.

Born in Franklin, Indiana, in 1849, Chase began his art studies in 1868 under B. F. Hayes, a portrait painter in Indianapolis. In 1869 he went to New York, where he studied under J. O. Eaton, and passed a year in the schools of the National Academy of Design. In 1871 he opened a studio of his own in St. Louis, painting fruit and flower pieces. He sailed for Europe in 1872, going at first to Munich, where he became a pupil of Wagner and Piloty. The beginning of his reputation as a painter was made when he exhibited his *Court Jester*, in 1876, at the age of twenty-seven. Five years later his *Smoker* won for him the honors of the Paris Salon and the Munich exposition. This picture was in point of fact a portrait of his fellow artist, Frank Duveneck, and it has a special interest historically as representing his style when he was fresh from the influence of Leibl and of other Bavarian masters. Chase returned to the United States in 1878, and was prominent in the establishment of the Society of American Artists. The first collective exhibition of his paintings ever held was that at the Boston Art Club Galleries in 1886. At that time, however, he had been for at least eight years one of the leading figures of the young school of painters in this country, and especially in New York, where his position as a teacher had given him a large degree of direct influence in the formation of talents that needed just the kind of stimulation his ardent personality could lend. W. H. D.

THE Metropolitan Museum announces that in response to a number of requests, and through the generosity of certain friends who have guaranteed the expense, a catalogue de luxe of the paintings by old Dutch masters in the Hudson-Fulton Exhibition will be published as a permanent and worthy memorial of this very remarkable collection. The book will measure about fourteen by ten and a half inches; it will be printed from new type upon hand-made paper, which is to be manufactured especially for it, and every picture included in the exhibition will be carefully reproduced in photogravure. The text, by W. R. Valentiner, will be practically the same as that in the catalogues now on sale, revised and corrected. The book will be sold at cost, but as the work is still in its preliminary stages the price cannot yet be fixed. It will, however, necessarily be expensive.



PORTRAIT OF THE ARTIST'S DAUGHTER BY WILLIAM M. CHASE

THE ART OF EDWARD JOHN GREGORY, R.A. BY A. LYS BALDRY.

If fashion had no power to influence the manner in which the value of an artist's achievement is estimated by the public, it would be safe enough to prophesy that as years go on the art of Edward John Gregory will occupy a position of steadily growing importance in the records of the British School. For the position which it holds to-day has been gained by exceptional quality of accomplishment, by inherent merits which have distinguished it markedly among the many varieties of artistic effort presented to us during the last quarter of a century. Mr. Gregory enjoyed a special reputation as a craftsman whose command over the intricacies of technical practice was unusually complete, and as a student of executive problems who had acquired a wholly remarkable grasp of the details of pictorial production; and through a great part of his life he was regarded as an artist whose intentions were as sound as his performance was satisfying. The fact that he had this reputation is the more notable because he was not, in the ordinary acceptation of the term, a popular artist; he was not, that is to say, a painter who purposely courted popularity, or who laid himself out to attract the crowd by the choice and treatment of his subjects. Indeed, he consistently avoided those themes, sentimental or sensational, and those displays of cheaply effective technical dexterity which so many men have used to put themselves on good terms with the public. What he sought was to realise certain ideals of achievement, and in his striving after these ideals he was characteristically earnest and quite as characteristically indifferent to the view which might be taken of his aims by people who did not understand them.

But it was just this combination of sincerity and independence that established his reputation among the more serious observers of the artistic activities of our times. Men of very dissimilar æsthetic convictions agreed in regarding him as a painter of exceptional ability, and as one who never disappointed his admirers: he became a kind of recognised institution in the art world, occupying a place apart from the mass of his contemporaries, and he had a solid and appreciative following which estimated not unjustly his right to more than common consideration. Of late years something of this appreciation has spread among the wider masses of the public who do not take



"PICCADILLY" BY EDWARD J. GREGORY, R.A.

art seriously, and his name at least is known to the crowd as that of an artist whom the experts count as of no ordinary importance.

This, however, is scarcely the position to which his work is entitled, or the one which it is likely to occupy in the near future. Vagaries of fashion, or those aberrations in the public taste which are encouraged by the sentimentality, or the foolish love of novelty, afflicting too many of the commentators on artistic movements, may, perhaps, delay the full recognition of the value of his art; but even these bad influences cannot do more than temporarily affect the growth of that larger reputation which is due to him. His real place is among the few great British masters, in the midst of that small group of artists who have in this country established and upheld the highest standard of pictorial craftsmanship, and who have given the most indisputable evidence that they were endowed with that exceptional combination of faculties without which truly masterly accomplishment is impossible. This endowment he emphatically possessed, and he used it with the confidence, the certainty, and the restraint which mark the master in all schools of art practice.

The foundation upon which all the finer qualities of his painting securely rest can certainly be said to be his unusual acuteness of vision. He had in the highest degree the power of intimate observation, and of understanding and recording what he observed. He had the capacity and inclination to study closely and to analyse exhaustively the material which he gathered from nature to use in his artistic undertakings, and in his management of this material he showed a scholarly discretion which never failed to give distinction to his work. Whatever the subject on which he might at the moment be engaged, whether it was a complex composition like the *Boulter's Lock*, or a little note of some everyday incident in the life of the world about him, whether it was a study in expression and romantic sentiment, like the *Eldorado*, a record of human character like the *Castellan*, or a realistic interpretation of nature like *The Miller's Croft*, he put into it all that it needed in the way of explanatory detail; but this detail he kept always rightly related and properly proportioned, exaggerating nothing and slurring over nothing.

How his acuteness of vision helped him to avoid those pitfalls which make dangerous the way of so many men who seek to realise nature's infinite complexity, is amply evidenced in such paintings as his *Piccadilly*, or the open-air motives,



"IN THE DUMPS" BY EDWARD J. GREGORY, R.A.
(*The property of W. Vivian, Esq.*)



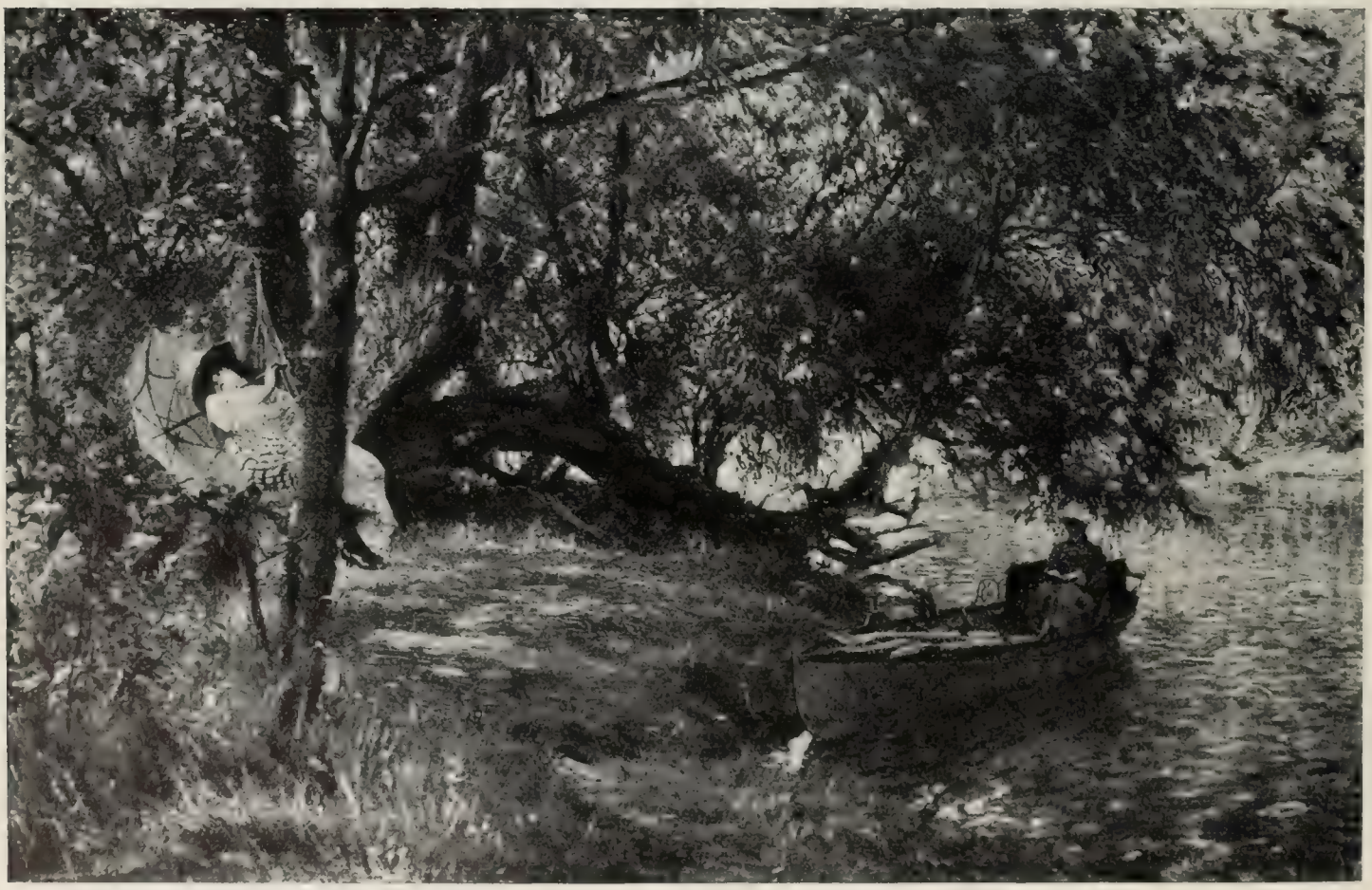
(*The property of H. W. Henderson, Esq.*)

"RUN DRY" BY E. J. GREGORY, R.A.

Spoils of Opportunity and *The Sound of Oars.* Here the search for detail, the desire to record all that he could see, has not tempted or misled him into loss of breadth, and has not induced him to disregard the vital principles of design. His realism is admirable, but the decorative quality of all three pictures is not less to be admired, and the largeness with which they are conceived and carried out is worthy of all praise. To see things in this way, broadly and with a sense of dignified completeness, and yet to be able to draw the minutest distinctions between the little things which fill out the pictorial scheme, is eminently the faculty of the master.

Another quality which gives particular distinction to his art is the certainty and freedom of his draughtsmanship. There is no academic pedantry in his drawing and no laborious effort, but there is a fascinating expressiveness and a delightful flexibility which is obviously the outcome of an absolute agreement between mind and hand. His portraits and his figure subjects convey an impression of unhesitating knowledge of form and contour, and of an exact understanding of subtleties of modelling. They show no struggle with difficulties of statement, everything seems to come right as a matter of course, and to fit together naturally without any deliberate intention on his part. But in this superlative completeness everyone who knows what the attainment of accuracy in draughtsmanship and modelling demands in the way of patient application and exhaustive study, will recognise one of the most convincing proofs of the thoroughness with which he prepared himself for the responsibilities of his profession. That his work should wear this appearance of having given him but little trouble is of the greatest possible significance, because few painters succeed in concealing so happily the actual struggle by which at the last success has been secured.

There is in his management of the oil and water-colour mediums the same air of confidence that distinguishes his drawing. A lover of high finish, he fell at no time into the mistake of believing that mere surface elaboration would have a meaning unless it logically explained the fundamental purpose of the picture. Finish, as he rightly understood it, meant the carrying on of technical processes until they had fulfilled to the utmost their mission of explanation, until not a touch more was needed to make clear the intention which the picture embodied. So his painting is calm, deliberate and serious, without any fantastic cleverness of brushwork, without any affected



"THE SOUND OF OARS" (*The property of John Maddocks, Esq.*) BY EDWARD J. GREGORY, R.A.



(*The property of John S. Sargent, Esq., R.A.*)

"DAWN" BY E. J. GREGORY, R.A.

graces of touch, but always firmly masculine and studiously complete, and always strictly sound in its mechanical characteristics. The accidental quality, the note of unexpectedness which some painters strain after in their handling cannot be said to have entered into his calculations; he had no love of happy chances in matters of execution. What he wished to do, he believed in doing thoroughly, and few men have acted up to their beliefs with greater consistency.

It can scarcely be accounted surprising that with such a view of his duty as an artist he was neither a very rapid nor a very prolific producer. His studious methods, persisted in through all the stages of his picture-making, demanded time for the full evolution of his ideas, and his reflective temperament encouraged in him the habit of deliberation, lest by some hasty and ill-considered step he should hamper the development of what was in his mind. People who did not understand a point of view so opposed to the hurrying spirit of our times were ready enough to accuse him of laziness and of unwillingness to apply himself—a charge entirely unjust, because it would not be untrue to say that the series of paintings he produced during his life, comparatively small in number though they may be, represents a greater amount of thought and actual work than most other artists have given to an output many times as great.

One admirable result of his slow production was that he never got into the way of repeating himself. He was not one of those men who make a few ideas serve for a large number of canvases and adopt conventional tricks through sheer inability to keep pace mentally with an over-developed manual activity. On the contrary, he covered a very wide range in his choice of subject matter and sought his inspiration in the most diverse directions. Modern life attracted him, and he painted many pictures, like his *Boulter's Lock* and his magnificent *Dawn*, which vividly record the manners and customs of contemporary society. But he turned often to romantic motives, sometimes deeply imaginative, like his famous *Sir Galahad*, sometimes purely fanciful, like *Will he not come again?* sometimes nobly picturesque, like the *Eldorado* and *Castellan;* and as often he occupied himself with pleasant little character studies, like *In the Dumps* and *Divided Attention*, which gave him opportunities of showing the daintier side of his art. Then there must be added to the list his many portraits in oil and water-colour, and a by no means inconsiderable series of landscapes—a series which includes not only works of the *Miller's Croft* type, but others like *Marooning*, *The Sound of Oars* and *Spoils of*



"DIVIDED ATTENTION" BY EDWARD J. GREGORY, R.A.



"WILL HE NOT COME AGAIN?"
BY EDWARD J. GREGORY, R.A.

(*In the possession of*
Sir Alexander Henderson, Bart., M.P.)



Opportunity. All these bear, as can be seen, the plain stamp of his individuality, but they do not conform to any set and regular pattern—for which fact we may be devoutly thankful.

There is another fact for which we may be thankful, that he was one of the most characteristically British painters whom the nineteenth century produced. Foreign teaching did not in any way influence his development, for he never went abroad to study; he learned his art at home under the inspiration of British traditions, and this, no doubt, accounts to some extent for the particular character of his accomplishment. He was born in England, at Southampton, on April 19th, 1850, and his boyhood was spent in his native place. He came of an engineering family, for his father was a chief engineer in the Peninsular and Oriental Company's service, and his grandfather, who was in the same service, went as engineer with Sir John Franklin's expedition, and shared that famous explorer's fate. It was only in accordance with the family tradition that young Gregory, at the age of fifteen, should have found his way into the engineer's drawing-office of the Peninsular and Oriental Company; but at the end of four years he broke with this tradition and came to London to study art instead of engineering.

Of actual school training, however, he did not have much at any time. Before he left Southampton he worked for a while at the local school of art, and he assisted his boy friend Herkomer—now Sir Hubert von Herkomer—in starting a life class in that town, and gained thereby some useful experience. But his study in London was limited to a short spell of work in the South Kensington School, so that he really owed more to self-education than to the precepts of any teacher. His career can be said to have begun in 1871, when he commenced an engagement, which lasted for several years, as one of the staff of young artists who were drawing for the "Graphic"; but he soon succeeded in gaining attention as a painter, by the works he exhibited at the Dudley Gallery and in the galleries of the Institute of Painters in Water Colours, of

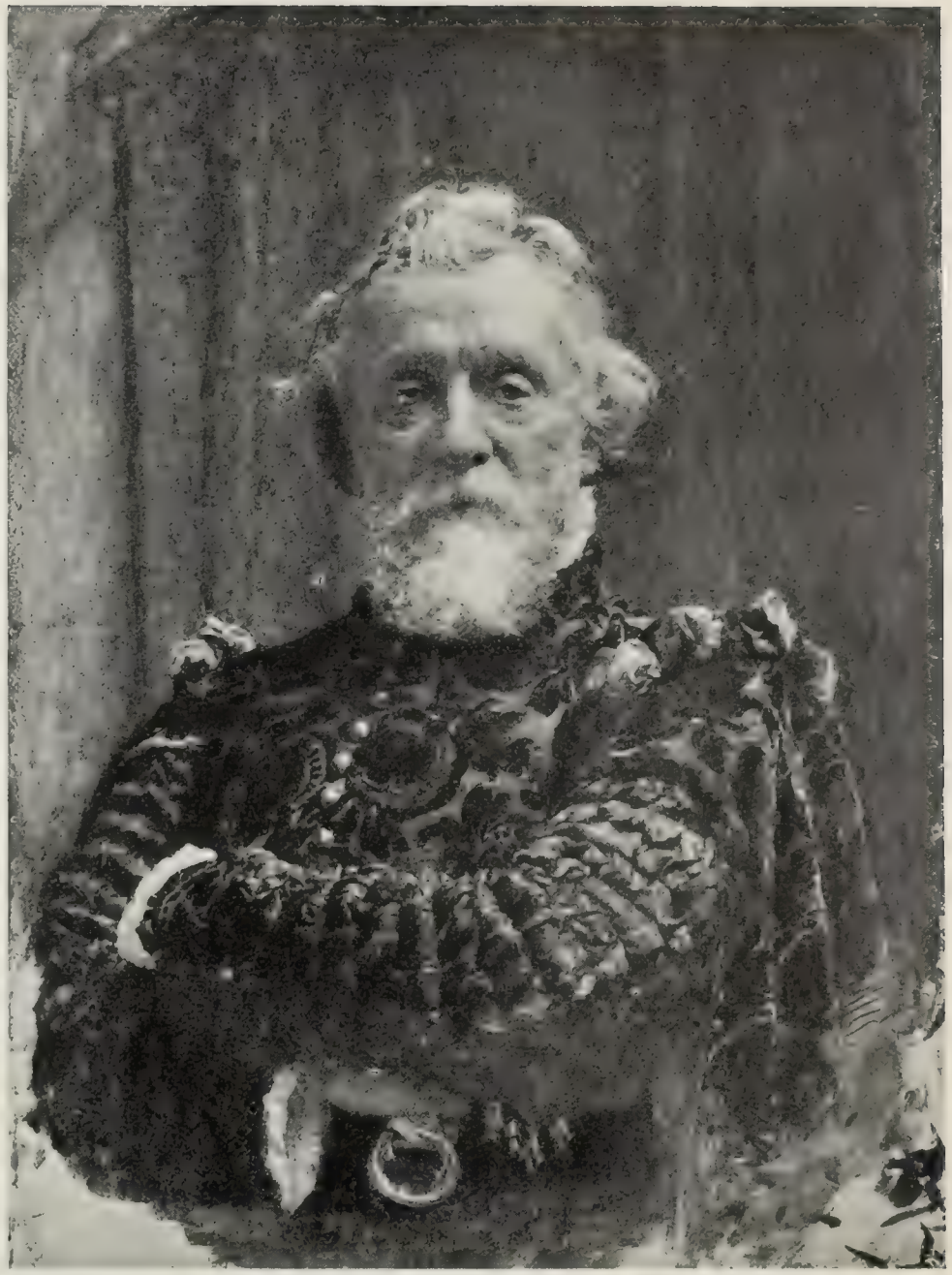


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"BOULTER'S LOCK." FROM THE OIL PAINTING BY E. J. GREGORY, R.A.



"ELDORADO" BY EDWARD J. GREGORY, R.A.



"THE CASTELLAN" BY EDWARD J. GREGORY, R.A.
(*In National Art Gallery, Adelaide, S. Australia*)

which society he was elected an associate in 1871, and in which he held the office of President from 1898 till his death. His reputation rapidly advanced as he increased the number of his contributions to the various exhibitions, and before long he set the seal upon it by showing his wonderful portrait of *Miss Galloway* at the Grosvenor Gallery. His election as an Associate of the Royal Academy followed in 1883, and he reached the rank of Royal Academician in 1898, so that in his comparatively short life of fifty-nine years he secured a sufficient measure of the distinctions which can be gained by successful artists in this country.

But it is interesting also to note that his art, with all its essentially British characteristics, has received the stamp of official approval quite as generously abroad as it has in this country, where its particular merits might presumably have been better understood. Gold and silver medals were awarded to him at the Paris International Exhibition in 1889, a medal at Munich in 1891, the gold medal at Brussels in 1898, and another gold medal at Paris in 1900; so it can be plainly seen that his independence, his choice of a direction apart from the bulk of his contemporaries, and his lack of conformity to the conventions of the moment, have not made him seem to foreign judges to be unworthy of the highest honours. All people, indeed, who estimate without bias and with a sufficient degree of intelligent understanding the extent of an artist's capacity, must agree that all the distinctions won by Mr. Gregory were amply due to him, and that he earned them fully by his unceasing efforts to reach the highest level of artistic expression. He was too great an artist to aim at anything but the highest; and only a man of unusual powers, of unusual self-restraint, and of quite uncommon sincerity in the pursuit of an ideal, could have maintained so splendidly the quality of his accomplishment. That he did maintain it is proved convincingly by the works he has left us, and unless future generations adopt standards in art quite unlike those against which the achievement of past centuries has been measured, he must always be held in honour while these works exist.

His Majesty the King has been graciously pleased to grant a Charter and Diploma to the Royal British Colonial Society of Artists. The Society, which has now been in existence twenty-one years, and of which Her Majesty the Queen and H.R.H. Princess Louise, Duchess of Argyll, are honorary members, recently dispatched an important collection of pictures to Montreal which are now being exhibited there.



"THE MILLER'S CROFT" BY EDWARD J. GREGORY, R.A.

ALFRED GILBERT AT BRUGES: BY ALYS EYRE MACKLIN.

To find him there is not easy. The hermitage to which he retired ten years ago is on the far side of the town, and you must thread your way in and out of many narrow thirteenth-century streets and the maze of little canals that makes Bruges the pale "Venice of the North" before you are balancing yourself on the cobble stones of the lost little street where his home offers an inscrutable front to the rare passer-by, its long windows shrouded by impenetrable curtains, its green door obstinately closed.

When Gilbert took it, the house, rambling and old like many another in this old-world city, had stood empty for ten years because of its reputation for being haunted. It cannot be said that the information that only one ghost, and that not too well authenticated, has been seen, altogether dissipates the impression given by the legend. The living rooms are away from the street, giving on to the enclosed garden; and airy, well-lit and flower-filled though they are, their loftiness, wood-panelling, big chimneys and simple furniture combine to an effect of almost monastic austerity. They are chained together by flights of little steps that go sometimes up, sometimes down, and the vague sense of some unknown Beyond thus given, all wrapped in the wadded silence of Bruges, heightens the effect of the atmosphere that clings to old houses in general. The garden round which the house originally went in the form of a square is still more pregnant with strange meaning. It is gay now with rose bushes and fruit trees, but it used to be a graveyard. Down one side of it runs the studio. This was once a stable; but Gilbert transformed it into an ideally practical atelier, well lit, with a clean sanded floor and containing nothing but what is necessary for work. A comparatively recent change was the raising of the roof to accommodate the enormous white figure that startles you when you set foot within.

Poised on one foot on one of the exquisitely moulded pedestals we associate with Gilbert, its great wings outstretched, one arm flung up above its head, this is a *Victory* that is an almost living expression of triumph. The delicately featured face, uplifted beneath an enshrining head-dress of three circles twined with leaves and flowers, is so intent with joy, you almost have the illusion of hearing the cry escape from the unclosed lips.

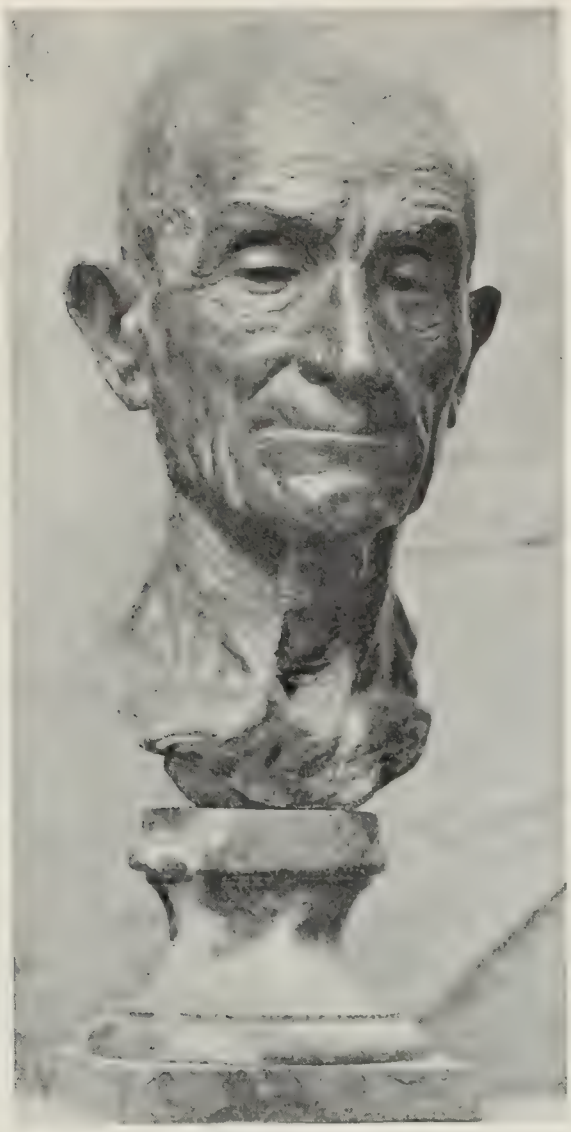


PORTRAIT OF ALFRED GILBERT, M.V.O.
FROM A PAINTING BY FRANCIS P. PAULUS
(*Photograph by M. Maurice Renard, Auditeur Militaire de Flandre Occidentale*)



(*Photo : Max Jacops, Bruges*)

STUDY FOR AN URN
BY ALFRED GILBERT



HEAD OF A CAPRI FISHERMAN
BY ALFRED GILBERT
(*Photo: Hollyer*)

Surely never before was Victory so gladly victorious, so victoriously glad. Certainly never were such strength and size also so suggestive of the more delicate beauty of life, of the lark's song on a spring morning, of foals racing in dewy fields, of the spirit of joy in living. It is not life fixed in clay; it is clay transformed to life. Near it is his intended diploma work, a great vase of which the mouldings are symbols of his own life and life's work. An historic funeral monument stands by. At a distance this is simply a dignified urn with modellings that suggest with a curious inversion of sentiment the inspired curves of the magnificent presentation épergne made for the late Queen; but when you look into it you find it alive with the strange emblematic faces and figures half-concealed beneath much of his work. An almost completed chimney-piece with a symbolic history of life and death in high relief will also rank among his most remarkable productions.

If you did not know him intimately, you would be astonished to find how difficult it is to get the master to speak of his work, past or present. "It is nothing, nothing," he says hurriedly, and would probably lead the questioner from the studio if he persisted. To understand such diffidence in face of the splendid achievement that has placed him first among English sculptors, indeed, to understand Gilbert, artist or man, at all, you must realise the excessiveness that runs in his blood and which, exaggerating already fully developed and very complex qualities, makes him one of the most remarkable artistic figures of his age. An extraordinarily acute sense of beauty—only those who have seen the big, vigorous, self-contained man change colour and his eyes moisten as he looks into some weed he has picked up, a shell, or perhaps a stone, can guess how acute this is, how



STUDY FOR A BUST BY ALFRED GILBERT
(*Photo: Jacops*)



EPERGNE PRESENTED TO QUEEN VICTORIA AS A JUBILEE GIFT FROM THE ARMY IN 1887. BY ALFRED GILBERT.

thin the veil between his eyes and the ultimate perfect beauty that has been the chimera of every true artist since the world began—this keen and exalted vision is always at war with the exaggerated height of his ideal of what his own production should be ; and the struggle to concentrate his imagination and express himself in clay, is proportionately great. The story of good work destroyed in fits of despair when the matter eluded the aim, repeats itself all through the history of art, but in Gilbert's case it is a simple statement of fact to say that, pushed by a dissatisfaction that with him at times amounts to a malady, he continues to throw aside and break finer work than that which eventually leaves his studio. Yet there is no artist quicker to see beauty in the work of others, and those who used to be his students at the Academy will tell of his generous praise of anything that even suggested the ideal aimed at.

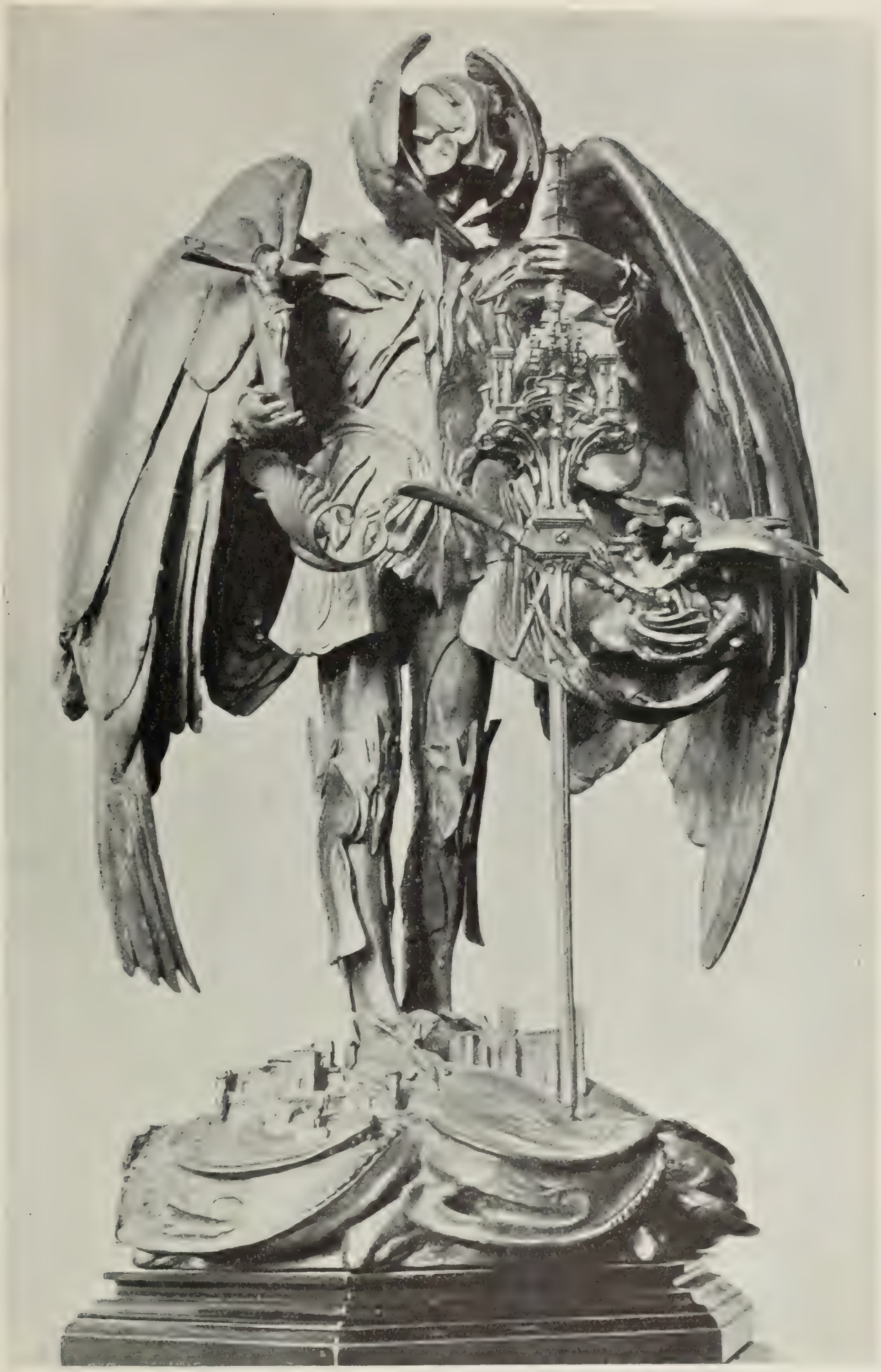
An almost meticulous thoroughness, curiously at variance with the breadth of his work, is another complexity that makes him more than many artists his own sickness and pain. There is nothing too small to have infinite pains and unlimited time lavished on it. He will spend weeks in perfecting some tiny goldsmith-sculptor ornament that is to have an unimportant place on a slightly larger piece of work. Upstairs, in a little room converted into a sort of chapel, there are still five of the twelve saints which are to figure on the superb tomb by which he immortalised the Duke of Clarence—little statuettes reminiscent of the "garden of sculpture" of the Fawcett Memorial in Westminster Abbey. To you they seem flawless gems of art, as, indeed, did the elaborate tentative studies for them, which, by the-way, were sold privately to provide a better means of expression, and were very wrongly exhibited without his permission. They have not yet, however, attained the desired perfection, and from time to time days are spent in designing new and re-arranging the separate metal parts that will complete them. It is just the same with larger work. The *Victory*, already mentioned, for instance, would, in the case of most sculptors, have been enlarged by mechanical processes from a careful sketch model. That is not Gilbert's way. Mounted on a scaffolding, he adds or takes away



TOMB OF H.R.H. THE DUKE OF CLARENCE IN ST. GEORGE'S CHAPEL, WINDSOR BY ALFRED GILBERT
(*Photo : Hollyer*)



"ST. GEORGE." WORKING MODEL FOR THE STATUETTE ON THE CLARENCE TOMB, WINDSOR. BY ALFRED GILBERT.



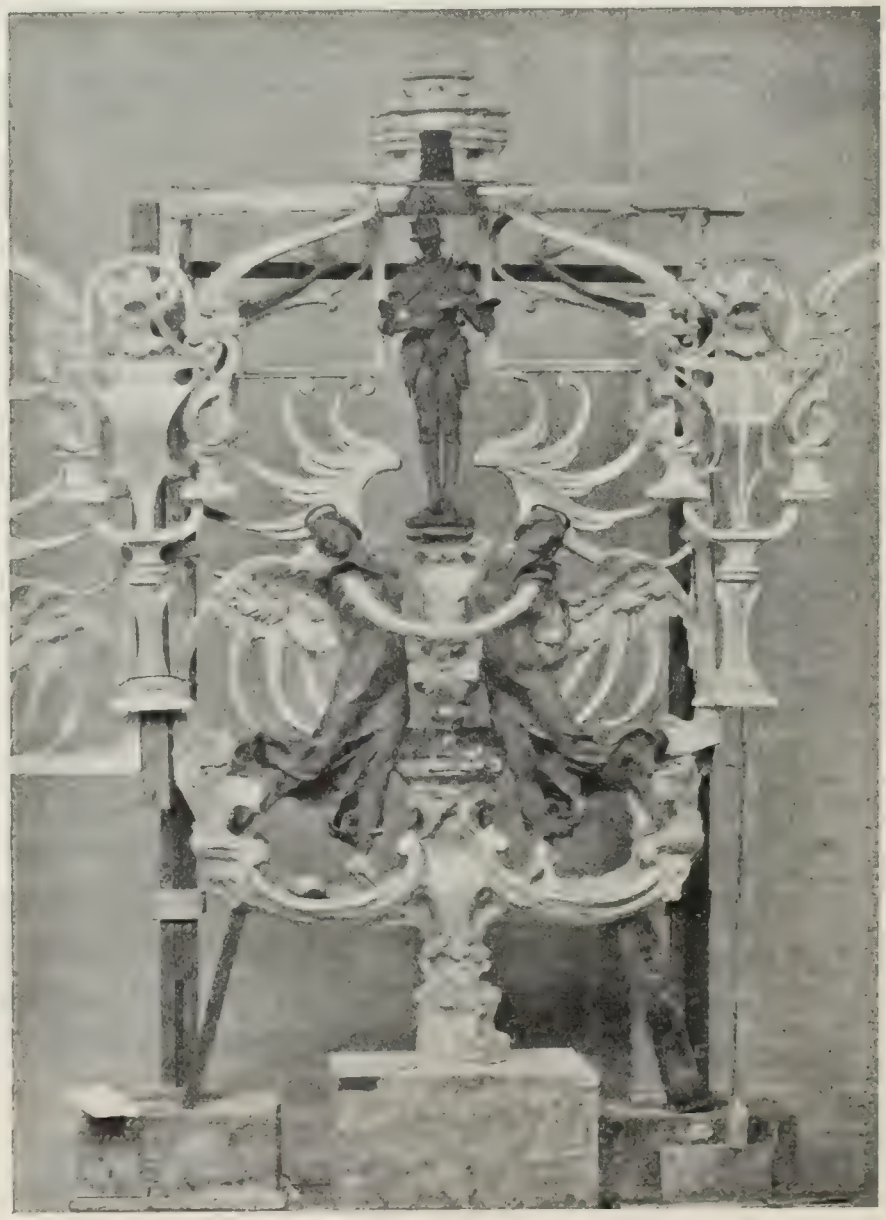
"ST. MICHAEL." WORKING MODEL FOR STATUETTE ON THE CLARENCE TOMB. BY ALFRED GILBERT



FONT IN MEMORY OF THE MARQUIS OF BATH'S SONS BY ALFRED GILBERT
(*Photo: Hollyer*)

every handful of clay or plaster, so that when finished, the great figure, conceived in his brain, built up with the sweat of his body, informed with the mysterious living Something which every inspired artist incorporates in his work, is as much his production as the new-born child is flesh of its mother's flesh.

It has been regretted by art lovers who know these characteristics, and know also that comparatively little of importance has left his hands these last few years, that some of his discarded beginnings cannot be handed on and completed by other artists. Looking round the studio—the sculptor momentarily oblivious of you as he tenderly folds the cloths round a statuette—this regret becomes intelligible, and knowing the chances are that, for one reason or another, some of the beautiful studies, and much more advanced work too, will never see completion, you are tempted to echo it. But, to return to the simile already used, as well ask the mother to bring forth her offspring before it is ready to face the world as Gilbert to part with what does not in some degree satisfy him. In him you have the highest expression of the artist for whom his work stands first and alone, and no consideration of any description, moral or material, can interfere with what he believes to be his "duty to art," or touch his obstinate will to achieve. For though in the forehead and upper part of the head much resembling Beethoven, and the piercing blue eyes are those of one whose chief vision, keen as the outer is, remains the inner one of the seer of visions, the dreamer of dreams, the man has the jaw of the pugilist. If this unusual complexity blends into a whole that suggests the naval man



PART OF SCREEN ROUND THE CLARENCE TOMB AT WINDSOR
(*Photo: Hollyer*) BY ALFRED GILBERT



"THE VIRGIN." WORKING MODEL FOR THE STATUETTE ON THE CLARENCE TOMB, WINDSOR. BY ALFRED GILBERT.



"THE ENCHANTED CHAIR."
BY ALFRED GILBERT

(*Photo: Hollyer*)

—the clean-shaven, strong-featured, well-built solid figure, breezy fearless attitude, and simple manners, heightening the impression — the effect of that fighting jaw and set mouth remains the same, and you feel that it is good for those who might have been his adversaries that his fight has rarely been for anything but the right to live in accordance with his artistic ideals.

To get the key-note of this complex personality, however, you must follow Gilbert into his music-room, a lofty chamber where the light of two or three wax candles shows a piano, a little organ whose tall back and candlesticks suggest an altar, and—shadows. Silently he seats himself at the piano, where he transforms early English melodies by weaving into them rippling embroideries, drops into songs he composed in bygone days for his children, passes on to Beethoven, to Bach's fugues, and presently goes to the organ, where he loses himself in improvisation. Listening, you feel that but for the dominant plastic gift, he would have been a great musician. The son of two celebrated musicians, descendant of a line of five, he was not only cradled and brought up in music, but one might say born of it. Hence, of course, the uniquely harmonious, entirely musical form of expression in sculpture which has founded a school and echoes in the work of nearly all young English sculptors. Hence also the excessive, the violent temperament that makes him an enigma to the evenly-balanced, and sets him apart even among artists.

When finally you sit down to the simple supper, waited on by your host whose talk is ever of ideas, books, theories—he rarely leaves his house, sees no papers, writes few letters, knows practically nothing of what is going on in the world—a shadow of his monastic detachment has fallen on you, and looked at from the inside, the existence of this man—which is not what we others unders'and as life,



LOWER PART OF SHAFTESBURY MEMORIAL FOUNTAIN IN PICCADILLY CIRCUS. (*Photo: Hollyer*)



SHAFTESBURY MEMORIAL FOUNTAIN
IN PICCADILLY CIRCUS, LONDON.
DESIGNED BY ALFRED GILBERT.

(*Photo: Hollyer*)



STUDY FOR A "VICTORY" BY ALFRED GILBERT

for he is not as other men—appears logical—and great. His want of grasp of the material side of things, his impatience of any restraint that would place him in a groove or control his actions, his inability to measure time by figures on a dial, his lofty scorn for prejudice, his ferocious pride that keeps him silent where others would hasten to explain, all the unusual personal characteristics that have helped to make him one of the most discussed and least understood of men, how unimportant they seem when they are merged in a devotion to art that takes no count of the wealth and brilliant social position that might be his could he first accommodate himself to the age in which he lives, and then crib, cabin, and confine his work by encompassing it with numerals and calendars! If the faculty of comparison asserts itself, we shall probably find ourselves thinking of Leonardo, with whom Gilbert has so many qualities in common, both as man and artist, or of those other old masters whose work lives because it was their religion, and whose souls animate the priceless materials by which they attained immortality.

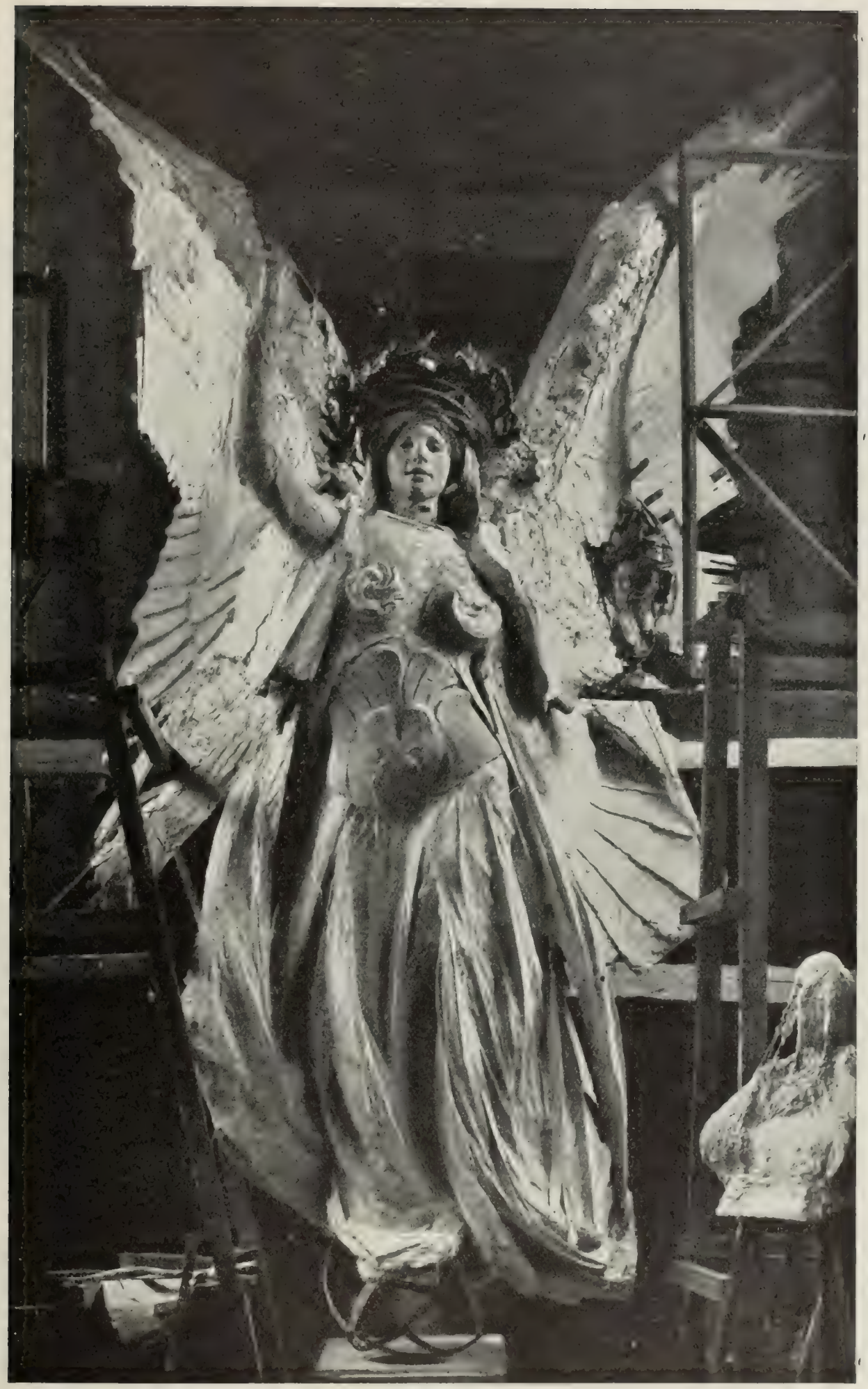
And you leave the quiet retreat wishing, as so many others have done, that the conditions still obtained under which those old masters worked—that a country still saw it honoured itself in fostering genius by arranging material circumstances so that, with no sordid cares to vex the mind and dissipate nervous energy, with no limit set to the nature of the work or its period of completion, the great artist might be free to follow the wayward moods of inspiration and thus enrich the world with the best that is in him.

A. E. M.

POSTSCRIPT.—As many readers of THE STUDIO



"THE CALL OF THE SEA" BY ALFRED GILBERT
(*From photo by M. Maurice Renard*)

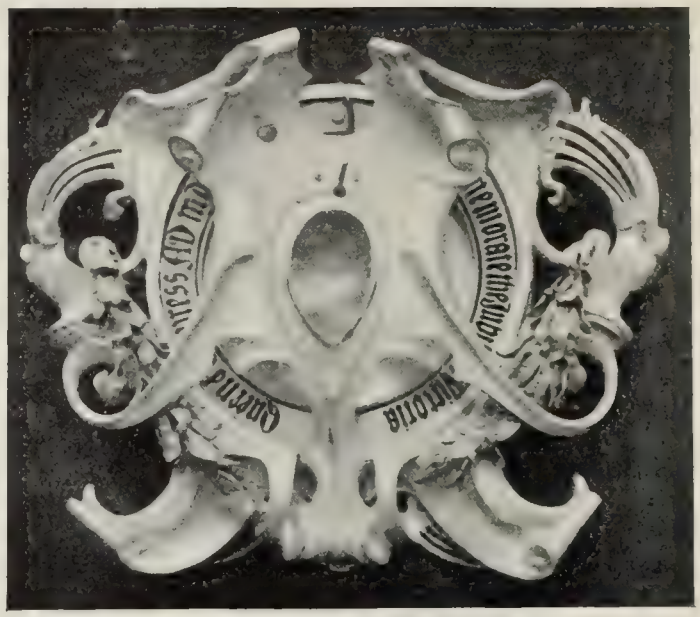


STUDY FOR A "VICTORY."
BY ALFRED GILBERT



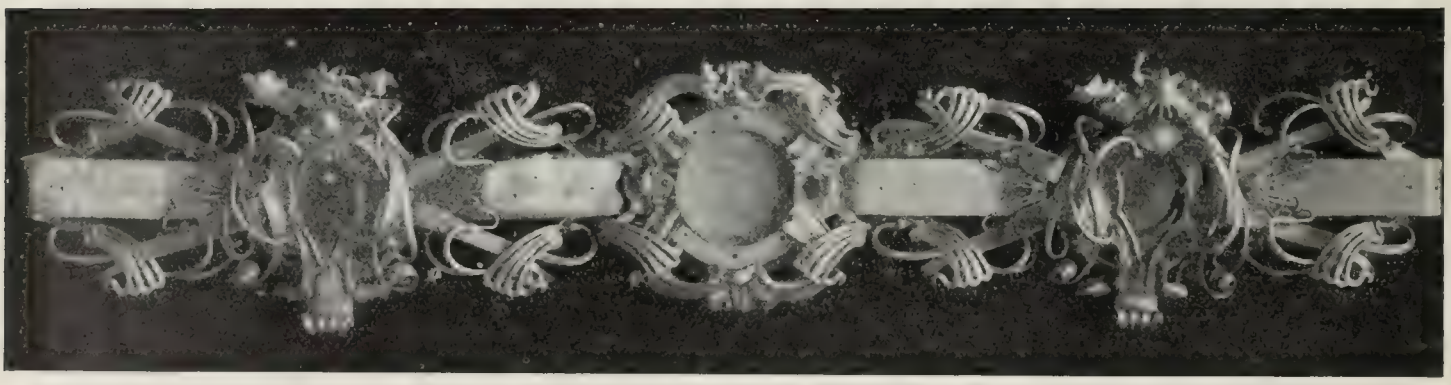
FRONT CENTRE OF PRESTON MAYORAL CHAIN
BY ALFRED GILBERT

may be unfamiliar with much of Mr. Gilbert's work, the occasion has been deemed opportune for reproducing a selection of his more notable productions. It is much to be regretted that no complete picture can be obtained of the Duke of Clarence Memorial in St. George's Chapel, Windsor, an altar-tomb of which it has been said that "in old days a work of such magnitude would have been considered enough for the achievement of a life-time." Gothic in suggestion, it takes the form of a kind of shrine. The sarcophagus, with

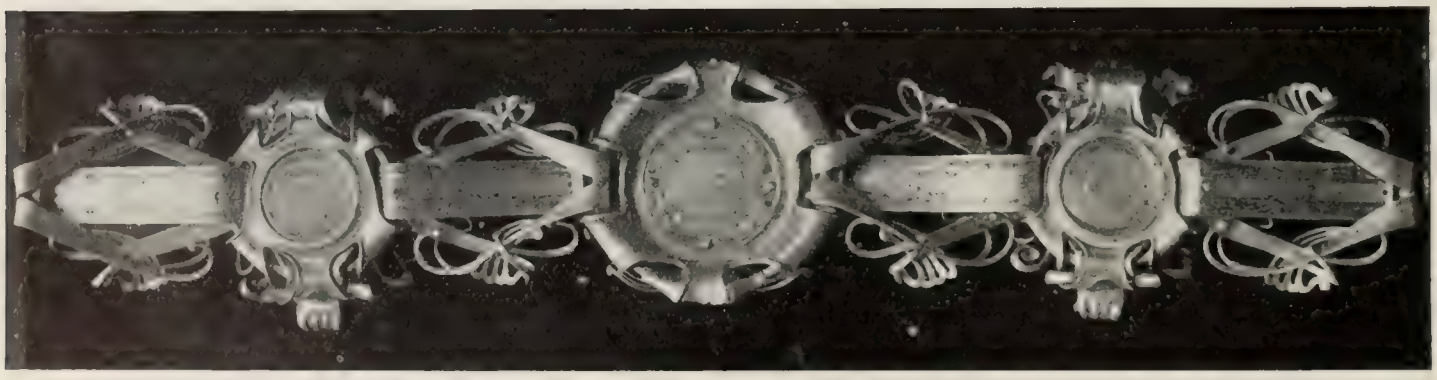


BACK CENTRE OF PRESTON MAYORAL CHAIN
BY ALFRED GILBERT

a bowed angel holding a crown of immortality over the head of the recumbent figure and a weeping Eros at the foot, is high up in the air, and is



SILVER MAYORAL CHAIN BY ALFRED GILBERT



THE PRESTON MAYORAL CHAIN (*Photos by Hollyer*) BY ALFRED GILBERT



STUDY FOR A "VICTORY"
BY ALFRED GILBERT

(*Photo: Hollyer*)



MEMORIAL TO RANDOLPH CALDECOTT IN THE CRYPT OF ST. PAUL'S CATHEDRAL. BY ALFRED GILBERT

(*Photo : Hollyer*)



CANDELABRUM IN MEMORY OF LORD ARTHUR RUSSELL AT CHENIES, BUCKS
BY ALFRED GILBERT
(*Photo: Hollyer*)

protected by a wonderful open-work screen, in which, suggested by the traditional tree of Jesse, are the figures of the patron saints of the prince and his house. As an example of Gilbert's thoroughness it may be mentioned that he spent two years over the *St. George*, the armour being an invention that not only gives a *resumé* of the lines of the monument, but one capable of being used as a perfect working model for a suit of armour. And every statue is as perfect, as unconventional and full of delicate poetical imagination as that of the beautiful Virgin whose feet are held in a circle of thorns that sprout up to fill the hands with rosebuds and crown the head with full-blown flowers. Queen Victoria's épergne is a fine expression of the tense nervous energy that informs all Gilbert's work. The Shaftesbury Memorial Fountain at Piccadilly Circus lives in the sculptor's memory as a severe artistic disappointment. It was only when it was being set in place that it was realised that the original design, one in which jets of water bursting in all directions from the ornamental centre were to form a cascade that was to fall ceaselessly into a deep stone basin, was not practicable owing to the quantity of water that would be needed, and alterations followed that completely changed the character of the fountain. To a series of statues in which Gilbert strove to symbolise the progress of his life's work, and in which are included the *Perseus Armed* and *Icarus*, belongs *The Enchanted Chair*. A desire to break away from matter-of-fact expression in sculpture and embody in it ideals and dreams, inspired it; but it failed to satisfy him, and after keeping it in plaster for some time, he broke it up, with many



"ST. GEORGE AND THE DRAGON" (INCOMPLETE) BY ALFRED GILBERT



SKETCH PORTRAIT OF MONS. POFF
BY ALFRED GILBERT
(*From photo by Mons. Maurice Renard*)

similar things, when he left for Bruges. A recent piece of the symbolic work in which he excels is *The Call of the Sea*, just being finished at Bruges. The idea, that of a boy half afraid as he looks into the piece of seaweed he has picked up and in which he sees a mermaid beckoning him while another stretches to place her lips on his heart, was suggested by an episode in the early life of one of his sons, now in the Navy. The incomplete study of a funereal urn will recall the exquisitely tender group shown at the Royal Academy two or three years ago. The Preston Mayoral chain is one of many precious objects which proclaim Gilbert's genius in goldsmiths' work.

For several of the photographs used for the illustrations, thanks are due to a friend of Gilbert's—M. Renard, a Belgian military judge, and Mr. W. Vivian has kindly given permission to reproduce the working models of three statuettes intended for the Clarence tomb.

THE ETCHINGS OF JEAN FRANÇOIS RAFFAELLI. BY HENRI FRANTZ.

DURING the early part of the past summer the whole of the Galeries Petit were given up to an exhibition in which was grouped together almost the entire work of Jean François Raffaelli—the product of forty years' ardent and unceasing labour.

It is rather a delicate test to submit a man's talent to such proof as this, but Raffaelli came out of the test with flying colours, and to all the visitors to the show who came with unbiassed minds the work of twenty years ago appealed with the same freshness and charm as the work of yesterday.

It would give me the very greatest pleasure here to pass in review the life work of Raffaelli, who is to me so dear both as man and as artist, but I must renounce this undertaking, firstly, because this would be to do again, with far less talent, what M. Arsène Alexandre has done in a book published recently, and further, because he has already been the subject of two articles in THE STUDIO. I shall therefore merely content myself with saying a few words about some of his remarkable etchings.

Etching takes a very important place in the work of Raffaelli. True, he is a great painter, but he is also in exactly the same degree a great engraver. This combination of talents is a thing



"NÔTRE DAME DE PARIS" BY J. F. RAFFAELLI





THE PAINTINGS OF JEAN FRANÇOIS RAFFAELLI IN MODERN FRANCE

[illegible]



"LE BOULEVARD DES ITALIENS, PARIS." FROM THE COLOURED ETCHING BY JEAN FRANÇOIS RAFFAELLI.

by no means infrequently met with in the history of art. A long list could indeed be given of artists who have wielded with equal perfection the brush and the burin, but to give such a list would be a puerility of which I have no intention of being guilty now. Again, Raffaelli's activity as an etcher is on a par with his activity as a painter. He does not, as some others do, devote himself during certain years exclusively to etching, during others again entirely to painting. No! he keeps both brush and needle to the front, treats the same subject in both techniques, and, better still, uses the one to profit him in the use of the other. So we find this rough sketch in oils or chalks brushed in in a few seconds before nature will afford him, very happily, the *motif* for the execution of a carefully worked and finely finished plate in colours, and this figure, so assiduously drawn with the needle, will mayhap find a place in the composition of one of his important paintings. One is not,



"LES GRANDS ARBRES" BY J. F. RAFFAELLI



"LA MADELEINE" BY J. F. RAFFAELLI

therefore, surprised at finding in the mode of execution and in the subjects of these pictures of Raffaelli all the essential characteristics of his talent; and further, in all this important series of etchings, which in themselves form a huge catalogue, one finds the same passionate love of the artist for life in all its manifestations and all its diverse forms, and the same scrupulous care to render the subjects with the most conscientious fidelity.

As Raffaelli has himself in other words so excellently written, when a man is sincere and frank—as he himself surely is—when he strives honestly to obey the command to "know thyself," nothing can be more precious than a few lines of autobiography. I may mention in passing that Raffaelli, when in the mood, is a most charming writer. His book in which he notes down the strolls he has taken in the Louvre, is, by virtue of its grace and unaffectedness, one of the best things an artist has written since Fromentin, and at the same time his wide knowledge of painting makes the work an extremely valuable critical essay. It gives me, therefore, great pleasure to quote Raffaelli's own words, so delightfully explaining himself:

"I have lived my life just as I have found it," he writes, "precarious or assured as it may be. I have never made any attempt to change my environment or to discover another nature and another humanity to those which I know and of which I myself form a part. From my earliest years I have had the presentiment, and later on I came to see, that the phenomena of life are no more wonderful elsewhere, nor more worthy of consideration, than in one's immediate surroundings. I have not wandered from country to country seeking for the picturesqueness which some of the greatest painters have so fully discovered. I have always lived in places where the life of nature appeared to me inseparable from the life of man. In the places where I have passed my life there have always been houses and passers-by. Poets whom I adore have sung in



"LA ROUTE DE LA RÉVOLTE" BY J. F. RAFFAELLI



"LA NEIGE" BY J. F. RAFFAELLI

praise of the country; there have been noble men who have passed their lives amid rustic surroundings and whom I admire, but, as for myself, I have never been able to be other than a dweller in towns. I love the great cities, these agglomerations of old monuments and of human habitations, these crowds of people, terrible in their vastness, which so often dissolve merely into innocent groups of loungers. I love my fellow-men, moved as they are in the midst of this great *mêlée* by similar sentiments to those of which I am myself conscious, and who are in quest of the same elusive and uncertain happiness as myself. I have been exalted by all the joys and disturbed by all the sorrows which rejoice or sadden them all—middle class, workpeople, women, children, miserable outcasts, and those valiant spirits who accept proudly their lot. Have I been successful in transferring to my works as an artist, whether in the dingy fields of the outskirts or in the shaded avenues, bedecked with flowers, of the town, something of this spirit which moves me as a man and as a human being? This I avow is the sum of my ambition, and this it is that has replaced as strongly and with the same ardent flame the fires of my youthful enthusiasm."

Here, then, are some of Raffaelli's etchings. With the exception of a luminous and dainty landscape, between the trees of which there flows the cool, clear water, we have chosen more particularly some of the Parisian landscapes. Raffaelli is to day, *par excellence*, the painter of the great city, and is the worthy successor in whose works is found the consummation of all that pleiad of artists who for more than a century and a half past have applied themselves to study the beauty and the poesy of the delightful Parisian scenes. For truly this painter does not stand isolated. Although he is so modern, and although his technique is so very different, he forms another link in the chain of the great painters of the capital. We hail him as descendant of Servandoni or of Demachy, both of them lovers of beautiful composition; of Louis Moreau, who also painted skies both liquid and aërial; and of Michel, who drew out all the picturesque qualities of the mills



"LA GARE" BY J. F. RAFFAELLI

of Montmartre, and the sadness of the faubourgs ; and, lastly, of the romanticists Bonington, Johannot, Devéria, Rocqueplan. Raffaelli rounds off and completes the work of all these by the intensity of his modernism, and by his very personal conception of the life of the present day.

It is, therefore, with extreme pleasure that one turns over these proofs—in seeing first this view of the Madeleine so full of life, so lightly, so directly executed, the seething crowd and the palpitating life of the Boulevard des Italiens, the noble and lofty majesty of Notre-Dame seen from the same spot from which Bonington painted it, the melancholy of the deserted districts and barren parts of the environs—how fully these and many other works realise the ideals of modern life !

A word must also be said about the etcher's technique. For a long time Raffaelli has been interested in etchings in colours, fully realising that this charming art had fallen into disuse. He has, furthermore, himself told us how this art, since the days of Debucourt, Janinet and Watteau, had been revived in a few tentative efforts by Bracquemond, by Henry Guérard, and by himself. One remembers that in 1893 MM. Boussod et Valadon published a series, called "Les Petites Gens," of etchings in colours by him. I remember also the exhibition of forty engravings which he held in 1898, and from which sprang that important association, La Société de la Gravure en Couleurs, whose salon achieves such a great success each autumn. Like the engravers of the eighteenth century Raffaelli adheres to the principle of multiple printings. His only innovation has been to substitute for plates printed in tint or wash, plates cross-hatched with the dry point, and executed with exceeding fineness. It is this that gives to his works their own particular character, and which suffices to distinguish them markedly from the productions of his contemporaries, if, indeed, they have not already attained a position ahead of all others by their bold frank vision and distinctive interpretation of nature and life.



"SUR LE CHEMIN" BY J. F. RAFFAELLI



"SUMMER" BY HŌITSU SAKAI (KŌRIN SCHOOL)

THE APPLICATION OF NATURE SUBJECTS TO DESIGNING IN JAPANESE ART. BY SEI-ICHI TAKI.

FOREIGNERS who are at all familiar with Japanese arts and crafts will notice with what aptitude and in what a distinctive manner natural objects are brought in for the purpose of ornamental designing. This extreme partiality of the Japanese to objects of nature for art decoration is in general ascribable to their deep sympathy with nature itself, a sympathy which in course of centuries has been fostered by the salubrious climate of the land, its picturesque natural scenery, and its beautiful fauna and flora. The Chinese likewise have a keen sensibility for the beauties of nature, and like their insular neighbours they frequently apply natural things to artistic purposes. The two nations are at one so far as the adoration of nature is concerned, but in their conceptions of it they widely diverge. The Chinese are rather inclined to hold either a sublime or a gloomy conception of nature. And this with reason; for in the first place their country is rich in scenes of continental magnitude, which impress their minds more by their majesty than by the graceful picturesqueness which characterises the scenery of the neighbouring empire Then, as illustrated by their history, the Chinese have learned to love nature as the result of their traditional custom of resorting to a recluse life to avoid the routine of worldly duties, a custom which originated in the practices of ancient political malcontents. From ancient times China has been harassed by frequent changes in imperial dynasties; and each such contingency has thrown it into the horrors of

revolutionary war. Loyal subjects, especially high-minded statesmen and scholars of the ex-dynasty, would refuse posts in the new government, and retire to the mountains or solitary rural districts to spend the rest of their days in communion with nature. So with the Chinese the love of nature was generated by a life of isolation, and in consequence came to be associated with melancholy thoughts. It may not be fair to consider their regard for nature as being universally related to seclusion; still it is true that this gloomy influence has asserted itself in their literature and art.

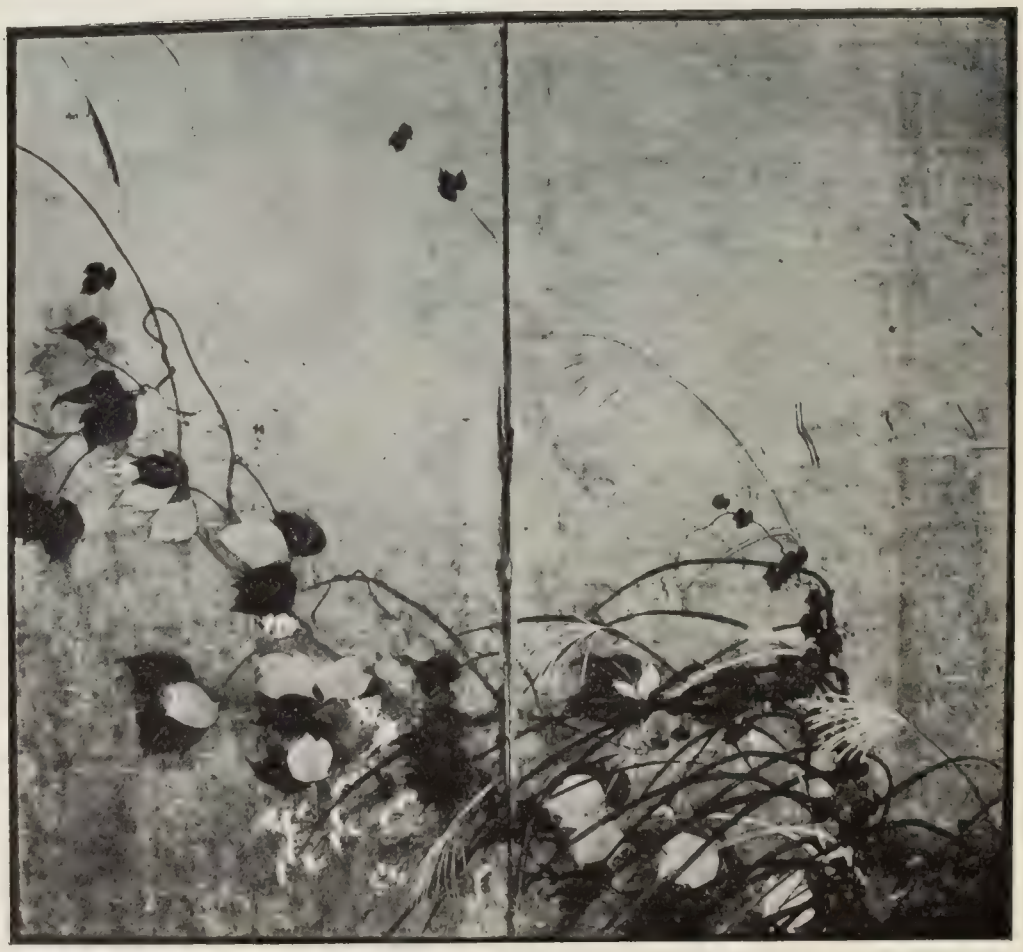
The Japanese, on the contrary, have always appreciated nature in her more cheerful aspects. To begin with, they are by nature averse to seclusion, though it is true that in the mediæval ages they were for a time affected by the pessimistic influence of Chinese teaching and of the depressing views of life held by a class of Buddhists. But, after all, they did not in practice follow the examples of their Celestial teachers, having always preserved their national characteristic of discharging the duties assigned to them to the end against all obstacles. With their optimistic outlook on life, the Japanese delight in things that appeal to their cheerful temperament. It is, therefore, natural that they seek to enjoy the bright, instead of the dark, side of nature.

In studying Japanese art, then, one should bear in mind the fact that its conceptions of nature are always bright and cheerful. Moreover, in dealing with natural objects, it aims at exciting the imagination of the beholder, so that he may appreciate something beyond what is represented by form and colour. In short, to the mind of the Japanese artist, it does not suffice to represent objects of nature in form only, but they should also be invested with some latent poetic significance. With the Japanese it is a deep-rooted heritage, this adoration of "implied thought and emotion" in works of art on nature subjects.

This trait is also in evidence in other pursuits than the fine arts. Thus the highest ambition of the Japanese poet is to lodge in his short verse of only thirty-one syllables a store of sentiment such as, when fully expressed, would require many stanzas. The Japanese language lends itself so freely to the suggestion of associated ideas, that a single verse, if skilfully worded, may convey a train of thought which may be paraphrased into several lines. Nothing can accomplish this but, if we may so express it, the law of Implication. An extreme instance of this is found in an even shorter verse of *Haiku*, consisting of only seventeen syllables.

Even in naming objects, the Japanese often try to bring out some extraneous ideas which may be associated with the names. For instance, in naming colours, they sometimes indicate them by the names of flowers; for example, *momo-iro* (peach colour), *yamabuki-iro* (wild yellow rose colour), *fuji-iro* (wisteria colour), *sakura-iro* (cherry colour).

This fanciful mode of naming appears most pronounced in the case of the utensils for the Chano-yu (tea ceremony). The names of these utensils are often chosen in reference to some well-known poem, adopting either some expressive words therein or its general sentiment. A number of such poetic names selected by Yenshū Kobori,



"AUTUMN" BY HŌITSU SAKAI.



SWORD GUARD WITH SCENIC DESIGNS CARVED IN METAL
BY SHIGEYOSHI UMETADA

the famous Tea Professor, at the beginning of the Tokugawa era, have been handed down to this day. He named a tea caddy *Ochibo* (Fallen Rice Ears), because of the graceful simplicity of its shape and colour. One may find it difficult to see why fallen rice ears are associated with the idea of graceful simplicity. The following is the explanation. Among the many noted poems by Narihira Ariwara, an illustrious versifier of old, there is a love song which reads :—

Uchiwabite ochibo hirouto kikama seba
Ware mo tazura ni yukamashi mono wo.

This verse may be literally translated : "As I hear that she is gathering in solitude (*uchiwabite*) fallen ears of rice, I wish I too could go to the field to enjoy her company." That Chano-yu master obviously derived from the above verse the name of *Ochibo*, which calls forth by association the idea of *uchiwabite* (lit. solitude) or simplicity. This name sounds all the more significant, as it recalls one's mind to the rural scene suggested in the verse. Another tea caddy was christened *Yanagi* (willow) by the same Chano-yu master, in this case, however, not in reference to its shape and colour. An interesting story is told of this Chano-yu ware. Once when this master was travelling from Kyoto to Yedo, he caught sight from his palanquin of an exquisite tea caddy which stood on a shelf in a way-side house. He got out of the palanquin to look at it more closely. Much impressed by its artistic beauty, he instantly named it *Yanagi*. At that moment he must have recalled the following old poem in the *Shin-kokin-shū :*

Michi nobe no shimizu nagaruru yanagi kage
Shibashi tote koso tachi tomari tsure.

Literally translated : "In the cool shade of a willow tree (*Yanagi*) which stands near a crystal stream by the road-side, let me halt and rest if only for a moment." Because the motive which prompted him to stop and inspect that ware coincided with the sentiment of this verse, the Chano-yu master gave it, by association of ideas, the name of "Willow." The two instances above cited illustrate what are called *Uta-mei* (poetical names) given to Chano-yu utensils. The understanding of the allusions of such poetic appellations presupposes a knowledge of the verses and their applications ; and indeed participants in the Chano-yu are presumed to have information of this kind and to possess this accomplishment. The tea ceremony with all its historic traditions and canons, is Greek to those who have not been initiated, even among the Japanese. It may seem absurd for the present purpose to draw illustrations from the



PORCELAIN "KUGI KAKUSHIS" BY NINSEI NOMURA



EXAMPLE OF AN "ASHIDE-YE" DESIGN (I.E. A DESIGN CONTAINING CALLIGRAPHIC ELEMENTS)

usages observed by such an exceptional institution: but in one respect the Chano-yu may be regarded as an offspring of the taste of the Japanese for things natural. Moreover that imaginative mode of naming objects already described, must have resulted from their attempt at expressing that taste.

It will thus be seen that in literature, or even in such a simple matter as the naming of things, the Japanese gave play to the exercise of their imagination, to bring out a suggestive effect. Nor should we wonder that the same tendency should extend into their fine arts. In treating objects of nature, however insignificant, the Japanese artist strives to suggest some sentiment beyond what is conveyed by the form represented, just as the poet strives to store up a mine of thought in the thirty-one syllables of an ordinary verse, or in the still shorter *Haiku* of seventeen syllables. To attain such an end, art, instead of rendering a single natural object, should produce a connected series of such objects, in other words, *scenery*. If nature be represented as scenery, it can be made to suggest a wealth of emotion and implied ideas. The Japanese affect landscape subjects; but they are not only partial to the treatment of landscapes as such, for even in the painting of animals and plants they exhibit the same spirit. In short the Japanese artist exerts himself to produce more than beauty of form and colour. This is truly the most vital characteristic of Japanese art. We may go even so far as to say that, broadly speaking, all Japanese paintings of natural objects are landscape paintings. And in this lies that suggestiveness — that indication of sentiment — which constitutes the chief excellence of the art of Japan.

To illustrate my point, let me first of all take two examples from Hōitsu Sakai, a noted painter of the Kōrin school, one representing summer plants and the other autumn plants. The former (p. 125), executed in brilliant tints on silver ground, is distinctly decorative, but the composition on the whole is none the less pervaded by a tone of poetic interest. In fact this painting reveals more than beauties of form and colour; it expresses vividly the effect of a shower which has just passed off, drenching the plants and feeding the stream near by. To put it in another way, one can feel beyond and above what is actually represented, the delight of a flowery field in summer, and the cool refreshing breeze which follows a shower. The other painting (p. 126), likewise rendered brilliantly on silver ground, is similarly designed. Only here an autumn scene is suggested: across the field is sweeping a gust of wind, under which the tender plants are bending and swaying. Could anything express an autumn scene more suggestively and with greater effect? In the first picture the idea of summer is suggested by a

flowing stream, here the impression of autumn, by wind. These two pictures may be taken as typical examples of Japanese art on nature subjects. Above all, being exempt from the formalism of the Chinese school, these paintings beautifully express the spirit with which the Japanese love nature. Hōitsu Sakai, the author of these masterly creations, flourished at the beginning of the last century, and was best known for his paintings of birds and flowers. His artistic triumph was not the result of mere technical training. Born of a princely family, the artist in his earlier years devoted himself to the study of literature and military science. But being averse to the routine duties of a statesman, he afterwards retired from actual life in order to follow his more congenial pursuit of literature and art. While in the realm of letters he won the fame of an expert master of *Haiku* poetry, he figured quite as prominently in the field of art. It is therefore not surprising that his pictorial works should be imbued with a tone noble and profound, such as cannot be found in the productions of ordinary painters. And this explains the exalted attributes of his two masterpieces already reviewed. In olden times it was very common in Japan as in China for artists to aspire to literary culture. But such cannot be said of all our modern artists, since the most successful of them are not necessarily possessed of literary accomplishments. Even in bygone days there were few artists who could hold their own against Hōitsu in this direction. However, present-day artists are not to be blamed for their defect in scholarship, for the modern progress of society has made literature and art two distinct professions. In modern times the Ukiyo-ye school in particular has in its ranks followers who have ability only in the manipulation of the brush. In spite of all this, the artistic society of Japan seems to have a strong conviction that artists should have not only a taste for, but also a knowledge of, letters.

Leaving this digression, let us return to the subject we were discussing, namely, how the Japanese artist in treating nature conceives designs always with the representation of scenery in view in order to make his work suggestive. To verify this fact many pictorial examples, besides those

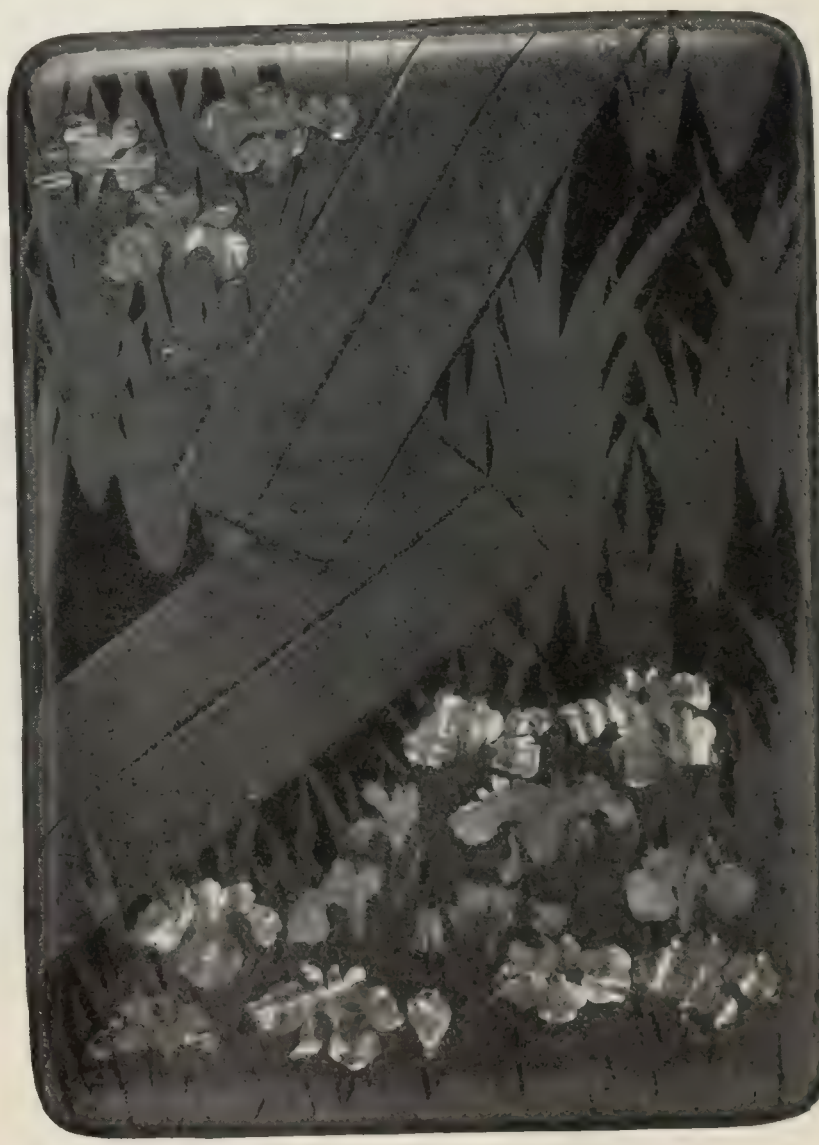


LACQUERED KARABITSU CHEST PRESERVED IN THE KONGŌBU-JI TEMPLE ON MOUNT KŌYA, JAPAN



WRITING-CASE WITH "FUNAHASHI" DESIGN, BY KŌETSU HONNAMI

already noted, may be mentioned. But I prefer to turn to the designs of applied art, and see how far the above principle is followed out therein. There may be different methods of imparting the impression of scenery to the representation of objects of nature. Probably the happiest method is to introduce mountains, clouds, mist, the moon, water, stones, or other similar objects. This method has very often been resorted to by Japanese artists in industrial designs. The reader is referred to the sword guard, here reproduced (p. 127), which was carved by Shigeyoshi Umetada, a celebrated worker in metals who lived about the middle of the seventeenth century. Here in this single piece are carved views of the three noted rivers, the Yoshino, the Tasuta, and the Three Tamagawas. First, the idea of rivers is suggested by the waves shown at the top and bottom of the piece, then, on the right and left sides respectively are inserted a maple leaf and a cherry flower. These are meant to indicate the Yoshino and the Tatsuta, one being noted for its cherry trees, and the other for its maples. Then there are represented three fans, one at the top, and the others at the bottom. On the first is a representation of a river (indicated by a few wavy lines) with wild rose blossoms scattered above, while in the lower two fans are shown two streams similarly treated, besides two flying sanderlings on the left fan, and a *kinuta* (a mallet block for fulling cloth) on the right one. These objects, wild rose, sanderlings, and the *kinuta*, are associated in our minds with the traditional views of the Three Tamagawas. Is it not rather remarkable that in such a limited space are encompassed views of the five places most noted for natural beauty? There is another fine example to verify my point, and that is the well-known porcelain *kugi-kakushi* (p. 127)—an ornament for concealing the head of a nail, made by Ninsei Nomura, a noted keramist who flourished



BOX WITH "YATSU-HASHI" DESIGN BY KORIN OGATA
(*Tōkyō Imperial Museum*)



SIDE VIEW OF BOX WITH "YATSU-HASHI" DESIGN BY KŌRIN OGATA

about the early seventeenth century, and who introduced purely Japanese designs into pottery in lieu of Chinese and Korean models of which the keramic wares produced up up to then were imitations. The ornamental nail coverings in question most fitly disclose the characteristics of his craft. These porcelain pieces, though uniformly alike in colouring, display each a different design, some geometrical figures, some natural objects. Especially where a mountain, mist, or waves are represented, the idea of indicating scenery is clearly seen, a point which adds much to the charm of such designs. Indeed, this kind of designing has been for long popularly used in Japanese arts and crafts.

The examples so far cited, excellent as they are in their way, cannot be said to represent the ideal designing which produces the impression of scenery. There is another kind which more entirely fulfils the purpose under discussion, since instead of simply indicating some special scene by means of some natural object, as in the cases already considered, we find a design itself forming a connected scenery. This is the most noteworthy point in this style of designing, which, in a word, stands midway between painting and decorative art. In designs of this description one can realise the characteristic superiority of purely Japanese conceptions. As examples, I may first of all call attention to the so-called *Ashide-ye*, a generic name for those designs which are composed of pictures and calligraphy, in most cases transcribing some familiar verses. Since the poems chosen for such purposes are usually those dedicated to natural scenery, it is generally demanded of the *Ashide-ye* that it shall represent, over and above its immediate purpose as a design, the scenery related to the poem selected. In *Ashide-ye* designs, pictures of natural objects are accompanied by native *kana* letters and Chinese characters written fancifully in the form of some object, say, a stone, a wave, or mist. Moreover, these lines of calligraphy serve the additional purpose of connecting the pictorial parts. I give here a specimen of the *Ashide-ye* (p. 128), in which both stones and birds are represented by *kana* script. This specific designing was a peculiar product of the Japanese mind, absolutely no exotic influence being noticeable.

The *Ashide-ye* came into vogue about the close of the tenth century, but it was especially prominent in the succeeding two centuries. It was then used for the decoration of lacquer ware as well as for dress patterns. Subsequently it went out of fashion, but about the sixteenth century it was revived and became even more popular than in former times. We should not wonder at this, because at that time Kōetsu loomed upon the horizon, and he cleverly made use of and greatly improved upon the already existing *Ashide-ye*. His example was followed by the immortal Kōrin, and



SIDE VIEW OF BOX WITH "YATSU-HASHI" DESIGN BY KŌRIN OGATA



"MIDARE-BAKO" OR TRAY (INSIDE) BY KENZAN OGATA

the *Ashide-ye* thus developed has been bequeathed to the present generation, which still appreciates it with unabated interest. The *Ashide-ye* is not, of course, the only industrial designing of native origin; there may be several others, but none has asserted its influence on other kinds of design so powerfully as the *Ashide-ye*, because of its wide and enduring prevalence as designing of an exceptionally unique character. In other words, even those designs which are devoid of calligraphic ornamentation have been made to give an effect similar to that produced by the *Ashide-ye*. The lacquered Karabitsu chest (p. 129), in the collection of the Kongōbu-ji temple on Mount Kōya, is a capital illustration of this. The design thereon consists of aquatic plants (partly bathed in mist), flying birds, and rocks, and is intended to present a river-side scene. This design may not be properly called *Ashide-ye*, because calligraphic elements are wanting in it, but nevertheless the way the plants and stones are distributed shows that it borrowed its conception from the *Ashide-ye*. Among the host of ancient masterpieces in lacquer, few can rival this in grace and suggestiveness. Tradition erroneously alleges this production to have been brought from China by the priest Kōhō-Daishi. But on the face of it this is not a Chinese work; both in the mode of lacquering and in conception it is wholly Japanese. By consensus of opinion, this remarkable piece of work is now accepted as a Japanese product, of between the eleventh and the twelfth centuries.

Coming down the later ages, we find Kōetsu, who may be called the first who adopted Japanese designs in the industrial arts, had unusual talent in executing scenic designs. He turned out a host of masterpieces both in lacquer and keramics, but his choice works extant are mostly lacquer. Among these, the one most reputed is the writing case with *Sano-no-Funahashi* design (p. 130). It is a kind of *Ashide-ye*, the whole conception being based on the famous poem of antiquity on the



OUTSIDE OF "MIDARE-BAKO" OR TRAY BY KENZAN OGATA



TEA BOWL (*Tokyo Imperial Museum*) BY KENZAN OGATA

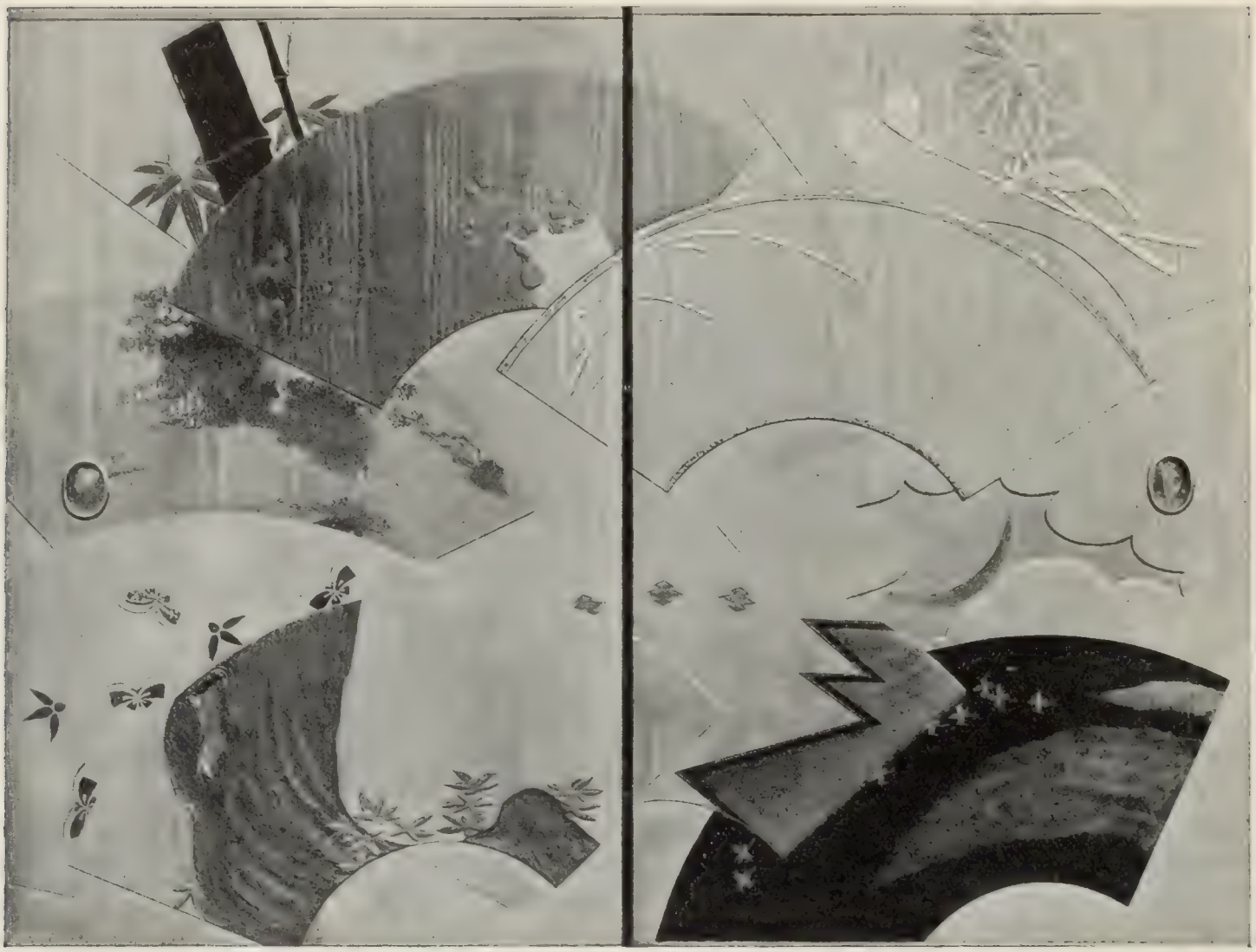
subject of the *Funa-hashi* (Pontoon Bridge) at Sano. Here, every word of the verse, excepting the characters for *Funa-hashi*, is represented by letters. The ferry-boat and waves are done in gold, and the pontoon bridge in lead. The letters are so distributed as to cause one to think of scattering flowers, and what is more, the graceful curves of the letters harmonise charmingly with pictures so strikingly treated. At least the conception is altogether out of the ordinary for the subject itself is exceptional and far above the hackneyed bird and flower themes, so affected by common artisans. No doubt the artist hit upon this happy conception, thinking that such a suggestive poem might also be represented in art with equal effect. He succeeded, and the result of his effort has remained, and will remain, as a triumph of truly national designing. The use of lead in gold-lac ware was started by Kōetsu, a very happy device, since the effect of the contrast in colour of gold and lead is extremely attractive.

Next to Kōetsu, Kōrin displayed a similar superiority in his lacquer productions. Of these the one most worthy of special consideration is a box with a *Yatsu-hashi* design (pp. 130, 131), preserved in the Tōkyō Imperial Museum. The scene represents an iris pond with bridges across it. Here on black ground are executed iris plants in gold with flower inlaid with green shells, and the bridges, as in the case of Kōetsu's work already described, are encrusted with lead. Water is here intentionally omitted, being reserved for the decoration of an inside box. In days of old, Yatsu-hashi, in the province of Mikawa, was famous for its iris flowers. This place was immortalised by Narihira Ariwara, who in one of his poems sung of the beauty of these blossoms. After him many other poets contributed their quota of praise until the subject was taken up by artists, foremost of all by Kōrin.

Kenzan, the brother of Kōrin, is yet another artist who won fame by his characteristic designs of the purely Japanese type, designs which are similar to, only more striking than Kōrin's. As an example may be mentioned his masterly *Midare-bako* (p. 132), a sort of large tray in which to put away garments. Both inside and out the object is adorned with pictorial designs exquisitely conceived, the one on the inside representing a *jakago* (a cylindrical bamboo basket filled with stones and used for damming up water) and flying sanderlings. The *jakago* and waves are rendered in a simple and bold manner by black lines, and the birds with equal audacity in gold. Simple as the conception is, it forcibly suggests to our imagination



PORCELAIN TEA CADDY WITH VIEW OF MOUNT YOSHINO
BY NINSEI NOMURA



a broad river scene. The design on the outside displays the *Susuki* (Eularia Japonica) growing at random, rendered with great delicacy and showing a remarkable combination of curved lines. Kenzan was even more adept in keramics than in other lines of art, and though in this field he followed Ninsei, he developed qualities distinctly his own. The accompanying tea-bowl with a Kikyō plant design (p. 133) is from the collection of the Tōkyō Imperial Museum, and exemplifies his talent in the line of keramics. In this instance it is his aim not simply to represent the form of the plant, but by the addition of a few blades of grass to suggest a scene in an autumn field.

The masterly examples, so far noted, may be taken as typical representations of Japanese industrial designing. A careful study of these specimens will, I trust, give an insight into the particular phase of Japanese art treated in this paper. In this connection, I must again compare Japanese and Chinese art with regard to the treatment of nature. Like the Japanese, the Chinese also make it their aim to represent nature broadly and with deep sentiment. Landscape is in fact the *forte* of the Chinese artist. And it is true that since the middle ages, Japanese landscape painting has received no small influence and inspiration from that of China; and this went to such an extent in the Ashikaga era, that the captivating landscape art of the classic *Yamato-ye* style was well nigh suppressed for the time being by the then dominant Chinese art. However, after a while a new tide supervened in favour of the *Yamato-ye*, and in the end even the landscape works of the Chinese type became infused with traits more conformable to the native taste. This fact is often evidenced by the creations of Tannyū and Morikage. More than in any other theme, is the Japanese peculiarity (which has no trace of Chinese art) manifested in animal and tree studies. Ancient Chinese paintings of the same nature, say, those produced in the Sung and the Yüan dynasties or in still earlier ages, had as their primary end the presentation of formal beauty, and very seldom appeared in the form of landscapes or suggested any poetic sentiment. But since the Ming period there have been produced bird and tree paintings with harmonizing landscapes. In most cases they represent

only a corner of a garden, and this very conventionally. After all, Chinese paintings of natural objects fall below those of Japan in point of suggestiveness. Then Chinese industrial designs, though they often draw upon landscapes, are altogether too involved, and, in consequence of limited applicability to such purposes, for the reason that pictorial designs are used without any modification on industrial works. We have yet to come across Chinese industrial designs which are so simple in form and so expressive of landscape effect as those of Japanese invention. However, there have been many Japanese designs which are professedly made after the Chinese manner. For example, here is presented a porcelain tea caddy designed and made by Ninsei (p. 133). Here the view of Mount Yoshino, of cherry fame, is executed as if it were painted on silk. This is unquestionably the Chinese style of designing. It must, however, be noted that Ninsei, though in this case he avowedly adopted the Chinese style, brought to relief, notably in colouring, the graceful qualities of the native style, for he, as already stated, was the first to introduce Japanese designs into pottery. A comparative study of this last example, with those previously commented on, will throw light on the distinction between Japanese and Chinese art in the application of nature motives.

More might be said on this point, but what has been mentioned above is sufficient for the present purpose. In spite of the constant Chinese influence received, both in pure and applied arts, the Japanese fine arts have fortunately kept their indigenous characteristics intact. At least, the productions of former generations freely reveal the peculiar national superiority in the application of natural things to art designing. The illustrative masterpieces reproduced in the foregoing pages are with one exception, not more than three hundred years old.

But how about the creations of the present age? The contemporary art of Japan, as is known to all, under the aggressive inroad of Western culture, is in a rather bewildered, if not chaotic, state. The artist is at a loss how to conduct himself in such a confused state of affairs. At present there prevail two different opinions as to what the coming Japanese art ought to be; one conservative, which insists on having the traditional characteristics retained at all costs; the other progressive, which advocates the adoption of a style abreast of the times against all odds. These two opinions are ever conflicting, with the result that contemporary productions are either excessively hackneyed, or equally excessively novel. While art should adapt itself to the changed conditions of the age, at the same time it should not do away with its historic characteristics developed in the course of centuries. To change such characteristics is inadvisable, and perhaps impossible. Even in the productions of the present age, it is found that those of superior order are designed in conformity with old-established usage. For instance, look at the accompanying lacquer paintings executed by Zeshin Shibata (d. 1892) on a pair of doors (p. 134). Here we see scattered



TABLE-CLOTH FROM THE LOOM OF MR. JIMBEI KAWASHIMA

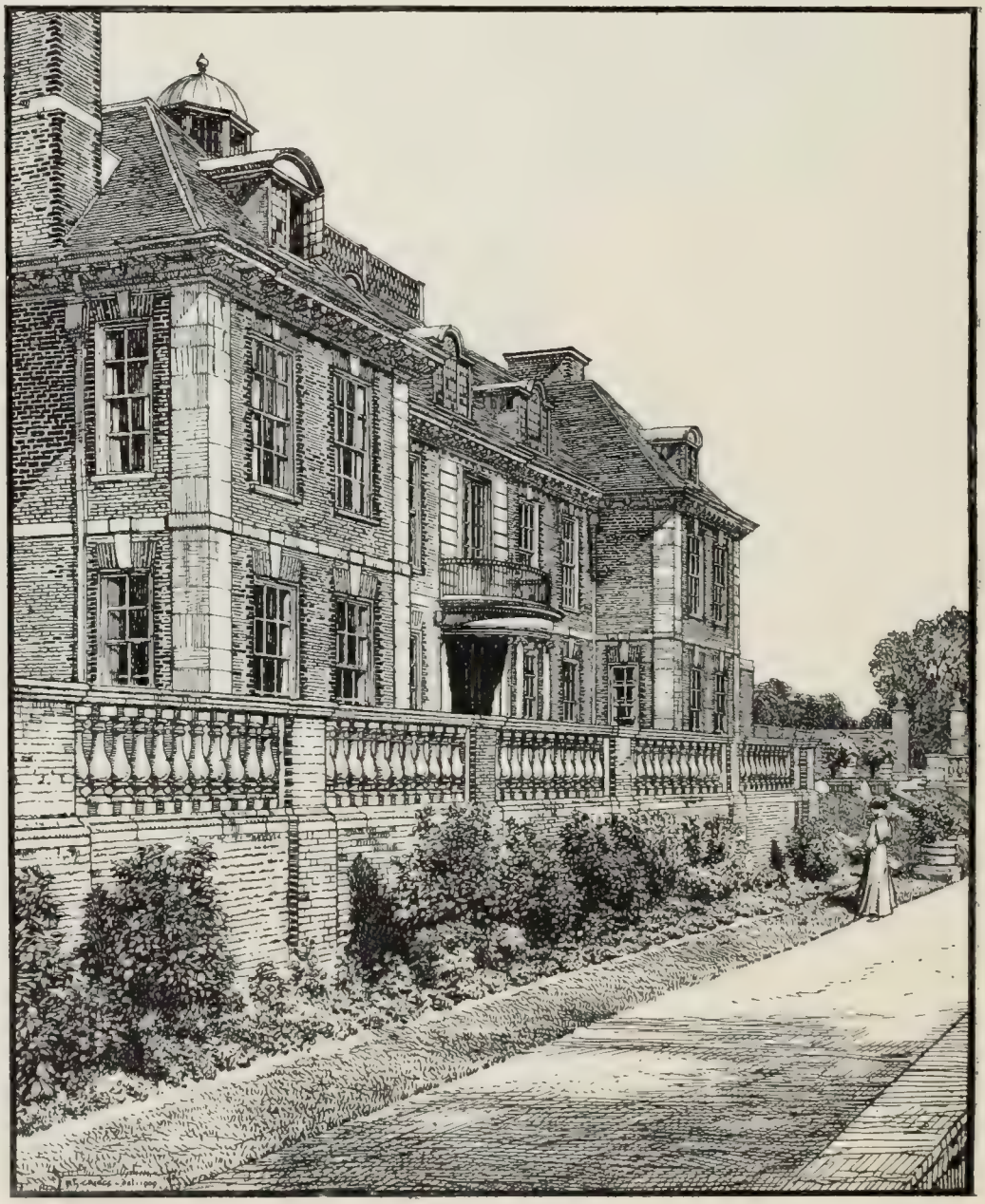
fans, decorated, some with geometrical designs, some with animals and plants, some with landscapes. In the last kind of designing the artist was decidedly in his element, and unlike some of the present-day artists, he strove to give more than a repetition of old models. The design on one of the fans showing a group of birds flying over waves, is the most successful of all because of its being peculiarly national in idea. The special mode of painting waves adopted here is what is known as *Seigaiha*, a style of lacquering which once became a lost art, but which was revived by Zeshin. Another example here shown is a table-cloth of the Gobelin type, a recent work from the loom of Mr. Jimbei Kawashima (p. 135). This is of course intended to decorate a foreign house, and though it cannot be called a masterpiece, it at least deserves notice for its design, essentially Japanese in character.

To summarise: the Japanese fine arts are possessed of the most distinguished characteristics in the treatment of objects of nature. Not content with merely representing them in all their beauties of form and colour, the Japanese artist treats them as component parts of a landscape, and thereby suggests something beyond what appeals to the eye. Then, in representing nature as scenery, Japanese artists follow both in painting and industrial designing, a method different from that practised by Chinese artists.

Before closing this article, I must say a few words on the Ukiyo-ye, in reference to my argument. Though most popular with Westerners, the Ukiyo-ye, with few exceptions, is lacking in suggestiveness, excelling only in beauty of form and colour. It runs too much to a display of technical details and can never be looked upon as the flower of Japanese art. Generally speaking, the art of Japan lays most stress on the *sentiment of the whole*, and consequently makes much of economy of strokes, or omission of details. This fact has brought on Japanese pictures the criticism that they are too careless and slovenly in the representation of form. But after all, that singular scenic effect of Japanese works of art based on nature subjects is the outcome of the importance attached to the expression of the sentiment of the whole.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

ARDENRUN PLACE, in Surrey, of which we give two illustrations, reproduced from drawings which were shown at the last Royal Academy exhibition, is a structure erected from the designs



ARDENRUN PLACE, SURREY: THE GARDEN FRONT. ERNEST NEWTON, ARCHITECT

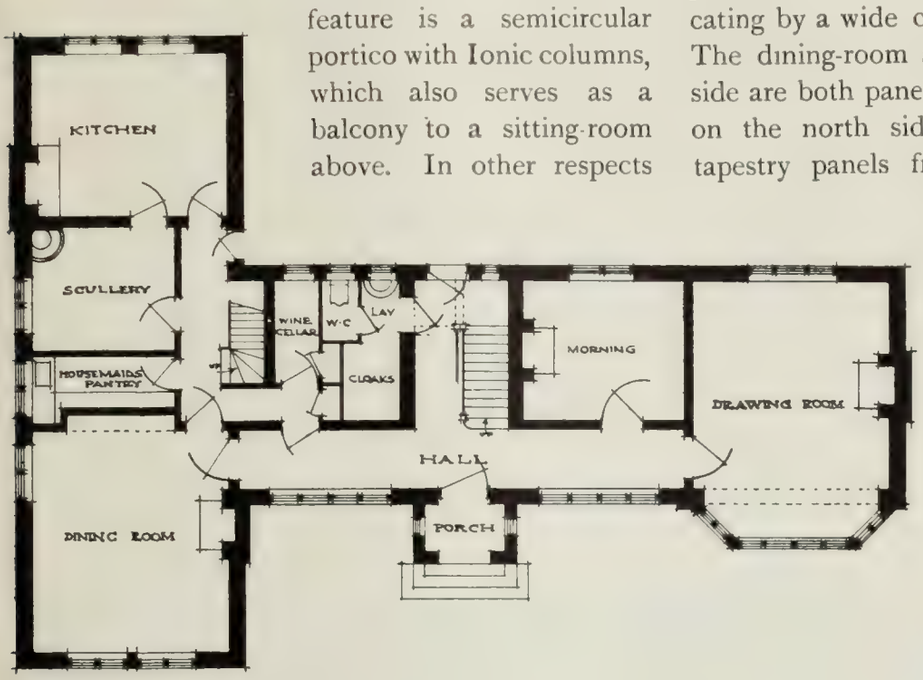


ARDENRVN PLACE : SVRREY :

• THE ENTRANCE PORCH •

ERNEST NEWTON, F.R.I.B.A., ARCHITECT.

of Mr. Ernest Newton, F.R.I.B.A. It is situated between Lingfield and Godstone on ground gently sloping to the south, and is built of Chichester clamp bricks and Portland stone, with bright red Wrotham bricks round the windows, deep red Wrotham tiles being used for the roof. The principal and central feature of the entrance front, which faces north, is the carved stone porch shown in the accompanying coloured illustration. On the south side the central feature is a semicircular portico with Ionic columns, which also serves as a balcony to a sitting-room above. In other respects the north and south elevations are nearly identical. A flat portion of the roof, shown in the coloured illustration, is enclosed by a wooden balustrade to form a balcony. The garden is laid out in a series of terraces connected by wide flights of stone steps placed axially with the house and terminating in a fan-shaped plantation with radial grass paths. Internally, the central portion of the south front is occupied by a hall furnished with panels of tapestry framed in oak, and communicating by a wide corridor with the front entrance. The dining-room and drawing-room on the same side are both panelled in wood to the ceiling, and on the north side the billiard-room has large tapestry panels framed in deal painted white. The ground floor also contains a smoking-room, lavatory, and the usual suite of domestic offices, which form a one-story wing. The first floor contains a sitting-room, eight bed and dressing-rooms, bath-rooms, etc., and there are eight bed-rooms in the attic story. The general contractors for the building were Messrs. Trollope &





PLAN AND PERSPECTIVE OF PROPOSED HOUSE AT HAMPSTEAD — R. F. JOHNSTON, ARCHITECT

Sons; Mr. Bankart supplied the lead rain-water heads; the stone carving was done by Messrs. Aumonier, who also carved the lime-tree panels of the staircase. Mr. Shirley was responsible for the iron balconies.

The house of which an illustration is given on page 139 has been designed by Mr. Robert F. Johnston, of Gray's Inn, for erection on the Meadway at Hampstead. The house is being built of small red bricks, tiles of a darker shade being used for the roof; while all exterior woodwork will be painted white. All the floors are being laid on solid concrete foundations, and a special feature has been made of the chimneys The house is T-shaped in plan, its principal elevation facing south. On the north side, directly accessible from the drawing-room (21 feet by 16 feet), and not overlooked by the domestic quarters, are a tennis lawn and garden. The dining-room (18 feet by 16 feet) is to have its walls panelled in dark oak, and beams of the same are to be used for the ceiling. The floor above, approached by a spacious staircase, contains four bedrooms and one for servants (reached by separate stairs), and both floors will have ample lavatory accommodation and other conveniences.

The music-room and library of the Mount, Compton, Wolverhampton, of which two illustrations are given, was designed by the recently deceased architect, Mr. E. A. Ould, F.R.I.B.A., of the firm of Messrs. Grayson & Ould, Liverpool. The work, just completed, has been carried out in the most satisfactory manner by Mr. James Parkinson, architectural wood-worker of Liverpool. Refinement and distinction, reminiscent of the stately halls of Tudor times, characterises this and similar interiors designed by Mr. Ould; another example being that of the music-room at Thornton Manor, Cheshire, for Mr. W. H. Lever, M.P. Mr. Ould has left an indelible mark of his distinctive quality of design upon the picturesque architecture of the unique villages of Port Sunlight and Thornton Hough, Cheshire, where his cottages, schools and other buildings form a numerous group scattered over these estates. Mr. Ould filled the office of President of the Liverpool Architectural Society, and in that capacity gave several scholarly addresses. As an author



MUSIC ROOM AND LIBRARY AT THE MOUNT, COMPTON, WOLVERHAMPTON DESIGNED BY E. A. OULD, F.R.I.B.A.



MUSIC ROOM AND LIBRARY AT THE MOUNT, COMPTON, WOLVERHAMPTON — DESIGNED BY E. A. OULD, F.R.I.B.A.

he produced, in conjunction with Mr. James Parkinson, a volume dealing with old cottages and farmhouses and other half-timbered buildings in Shropshire, Herefordshire and Cheshire, his notes showing a very intimate acquaintance with the constructive details of these fine old buildings.

Mr. Banister Fletcher, F.R.I.B.A., is delivering a course of twenty-four University Extension lectures on Ancient Architecture, at the British Museum, on Tuesday afternoons. The lectures deal with Egyptian, Assyrian, Persian, Greek, Roman, Early Christian and Byzantine Architecture, and are fully illustrated with lantern slides and photographs.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The National Loan Exhibition at the Grafton Galleries, which was formally opened on October the 7th, the Duke of Abercorn presiding, is an event of great historic importance in the annals of art, not only because of the aim which its organisers have in view, viz., to raise a fund for securing the acquisition of works of art for the national collections, but also because the collection brought together includes more really great masterpieces than have ever been temporarily brought together in this country or perhaps in any country. Mr. Lewis Harcourt, the First Commissioner of Works, announced the intention of the Government to enlarge the area within which art treasures should be exempt from death duties. It is hoped by this to do something to arrest the drain upon our national and private collections through works going abroad. The Right Hon. A. J. Balfour in his speech impressed upon the public the necessity of doing something by the patronage of this exhibition towards providing those funds which must be forthcoming if Britain is to retain its present position as the greatest repository of



"PICQUIGNY SUR SOMME" — BY FRED MILNER, R.B.A.
(*Royal Society of British Artists.* *See p.* 145)



"IN NORMANDY" (*See p.* 145) BY ALFRED EAST, P.R.B.A., A.R.A.

masterpieces of art in the world. Judging by the crowds who have thronged the galleries since the opening, Mr. Balfour's appeal has had the desired effect.

The Anglo-Japanese Exhibition to be held at the "White City" next summer promises to be an event of unique interest so far as art is concerned. The Committee is already taking steps to bring together a collection of works by British artists equal in importance to that wonderful display which proved so great an attraction on the occasion of the Franco-British exhibition last year. But what will make the Fine Art section especially memorable will be the display of the art treasures of Japan. Appreciation of Japanese art has been steadily growing during the past quarter of a century both in this country and on the Continent, as well as in America, and, as everyone knows, it has had marked influence on the later development of Western art; but so far no really representative exhibition of its remarkable productions has been seen in these parts, and even in Japan some of the finest examples are unknown save to a few. Many of these priceless treasures will soon be on their way to Shepherd's Bush, and the presence of them there will be certain to attract students and connoisseurs of many nationalities next summer.

We reproduce in colour one of the Merton Abbey Tapestries of Messrs. Morris & Co., worked from the design of Mr. Byam Shaw. In the allegory, Truth is represented as a beautiful maiden, stripped, despoiled and blindfolded by the great ones of the earth. Of all the motley throng about her, only two figures are in sympathy, and strive to keep alive the flame of her lamp. The colour scheme is one of restraint and careful combination. The beautiful draughtsmanship of Mr. Byam Shaw and his remarkable gifts for design have met



"STEAM TRAWLERS, BOULOGNE HARBOUR" BY ELMER SCHOFIELD, R.B.A.



"THE BLIND-FOLDING OF TRUTH AN ALLEGORY." TAPESTRY DESIGNED FOR MORRIS & COMPANY BY BYAM SHAW.



"ROSINKA" (A PORTRAIT). BY JOSEPH SIMPSON, R.B.A.

with perfect interpretation in the working of the tapestry.

The Black Frame Sketch Club exhibition is always a very interesting exhibition of oil sketches. This year they have exhibited at the Baillie Galleries. Though they are pledged to their black frames, many are the pictures which a black frame does not suit. Well-trained handling is a characteristic of nearly all the members of this club. Here no amateurishness enters anywhere, but the word "sketch" in the title of the club prepares us for works in all processes of finish and for a number of spontaneous panels from nature. It is in these latter that the club excels. Some of the pictures which should be mentioned are the following: Mr. Percy W. Gibbs' *A Rest on the Way* and *The Gift;* J. Alfonso Toft's *The Millstream;* Mr. E. Borough Johnson's *At the Window* and *Afternoon Tea;* A. Carruthers Gould's *Evening, Porlock Weir;* T. T. Blaylock's *Ludluff, Co. Wicklow;* Mr. Val. Havers-Morgan's *A Village-Treat;* Joseph Longhurst's *Sussex* and *Surrey,* and Christopher Clark's *Pomp and Circumstance.* Mr. Glyn W. Philpot's *The Little Spaniard* and sketch for *The Circus Boy,* perhaps represent that interesting painter to the greatest advantage.

The Royal Society of British Artists are holding their one hundred and thirty-second exhibition, and we have had pleasure in reproducing from it *In Normandy* by the President, Mr. Alfred East, A.R.A., a harbour scene, by Mr. Elmer Schofield, *Picquigny sur Somme,* by Mr. Fred Milner, and *Rosinka,* by Mr. Joseph Simpson, the latter a work of great vivacity, interesting as a colour scheme and as a design; though criticism might be given to a shadow, almost suggesting a black eye, which modifies the expressiveness of the achievement. There are Mr. László's forcible portraits and Mr. Graham Robertson's *Master Raymond Hill* and some other interesting portraits; but the chief



"IN AMSTERDAM HARBOUR" (ETCHING) BY ANTHONY R. BARKER



"THE CANAL BRIDGE" (ETCHING) BY ANTHONY R. BARKER

source of strength of the R. B. A. at present is its landscapes. Here Mr. East always sends of his best, and among the more valuable contributions by members were such works as the *Green and Silver* of Mr. Talmage (though in this we seemed to detect a considerable debt to the effects Mr. Hughes-Stanton has associated with his name); *Corfe Mullen Mill*, by Mr. F. Whitehead; *The Rising Moon*, by Mr. T. F. M. Sheard; *Twilight, Notre Dame, Paris*, by Mr. F. F. Foottet; *The Pool of London*, by Mr. H. K. Rooke; *Overlooking an Estuary*, by Mr. Walter Fowler; *Australia Felix*, by Mr. Arthur Streeton (recently reproduced in THE STUDIO), and a delightful study of primroses by that artist; and Mr. Hayley Lever's *Fishing Boats*. Nor should we omit to mention Mr. D. Murray Smith's *The Edge of the Wood*, *A Winter Sun*, by Mr. Gardner Smith; *The Courtyard of the Orange Trees, Cordova*, by Mr. Trevor Haddon; *The Severn Sea; Porlock, Somerset*, by Mr. Alec Carruthers Gould; *Ballard's Shaw, Limpsfield*, by Mr. Lewis G. Fry, and *Albi*, by Mr. A. W. Foweraker. The end wall of the middle gallery on which were hung together the works by Mr. Schofield, Mr. Simpson, and Mr. Foottet to which we have referred, was a very happy piece of work on the part of the hanging committee.

Examples of Mr. Anthony R. Barker's etchings have already appeared in these pages, and the two further examples now reproduced will confirm the opinion already given concerning his marked talent for this means of expression. Mr. Barker was a student of the London School of Art at Kensington.

At the Baillie Galleries Mr. W. Heath Robinson has lately been exhibiting his illustrations to Rudyard Kipling's "Song of the English." Some of the smaller headpieces in pen and ink exhibit a very fluent and interesting line and feeling for decoration; but the larger illustrations fail a little in their choice of colour, and the attempt to fuse the shapes of modern vessels with mystic design is not always convincing. We find Mr. Robinson happiest, perhaps, when in this respect he is least ambitious. Though he is always an artist of much imagination and invention, perhaps allegory of this

kind has not afforded him the happiest opportunity for his lively and resourceful art.

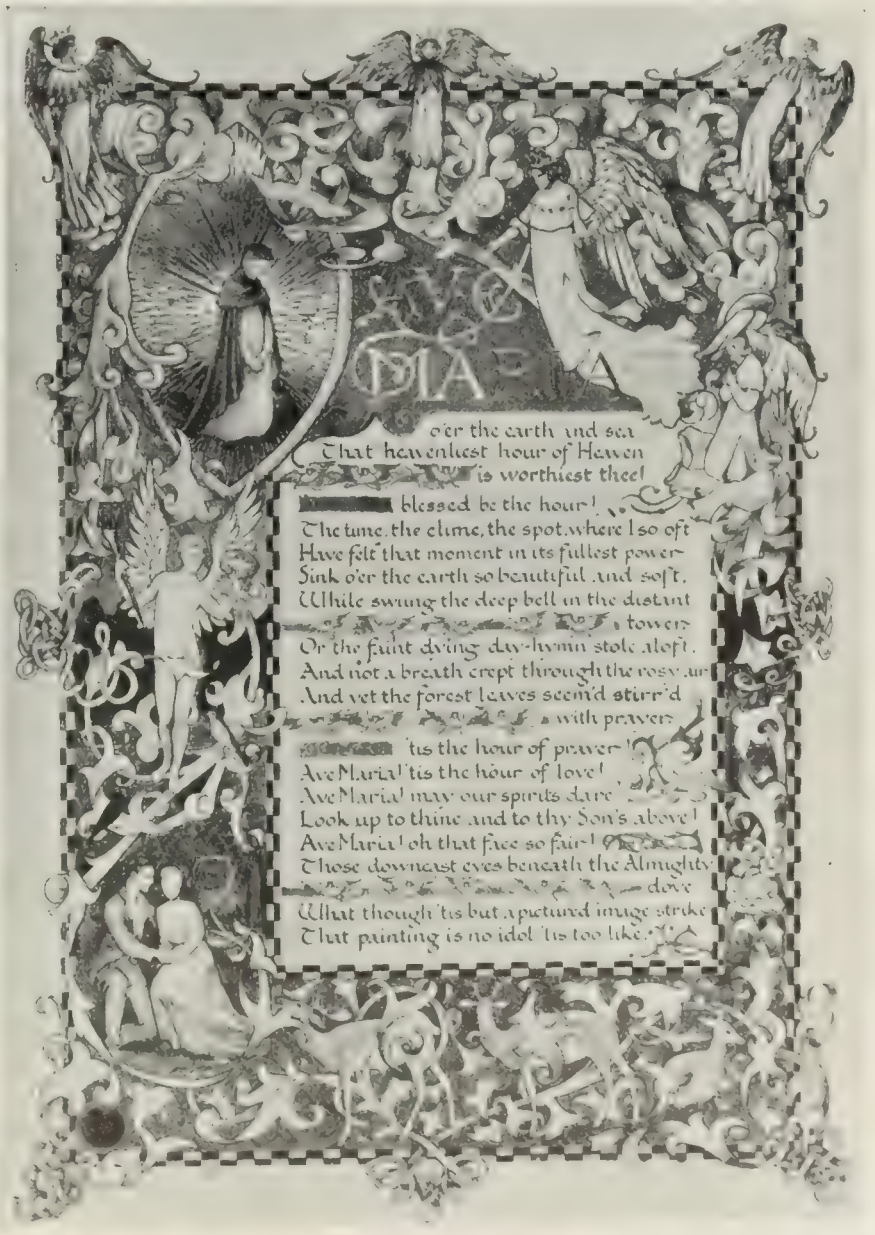
The Stock Exchange Art Society's recent Exhibition at the Drapers' Hall should remove anybody's impression that the Stock Exchange is a centre of Philistia. It is true the artist brokers wisely choose easy conventions and take no daring or hazardous flights into the mazes of impressionism and the problems which overthrow the gladiators of our great exhibitions. Sticking, then, to veins which it is the fashion to think exhausted, they produced some admirable results. Perhaps Mr. Mostyn Pritchard's pencil drawings of architecture were the most highly successful things in the exhibition, and Mr. W. Newell's sculpture was of great merit. There were, however, many exhibits displaying an educated artistic vision, and the atmosphere of the exhibition and the standard of work were thoroughly professional throughout.

At the Fine Art Society there was held last month an exhibition of some brilliantly effective water colours by Yoshio Markino, and drawings for Kingsley's *North Devon* and *Water Babies*, by Warwick Goble. Mr. Warwick Goble has a gift of some charm in water colours, though where for the purposes of illustration he has had recourse to line, he exhibits characteristics of style invented by Mr. Rackham. If not, then, quite original always in method, he has liveliness and skilfulness as a designer of fanciful figures. In this connection, for a similar kind of illustration—though running more in a humorous vein—we might here mention Mr. W. H. Walker's exhibition at the Walker gallery. The artist had struck a note of fantasy similar to that which Mr. Rackham brought into fashion long before that artist's work was so well known; for that note of fantasy, though he has not Mr. Rackham's power and skill as a designer, his work made a pleasant exhibition.

On this page we reproduce an illuminated page by Mr. Fred Vigers, embracing many difficulties of design and achieving a very interesting result.

Two small exhibitions of last month worthy of recording were Mr. A. Fuller Maitland's Landscape and Sea Paintings at the Ryder Gallery and Mr. F. D. How's Cotswold drawings at the Baillie Gallery.

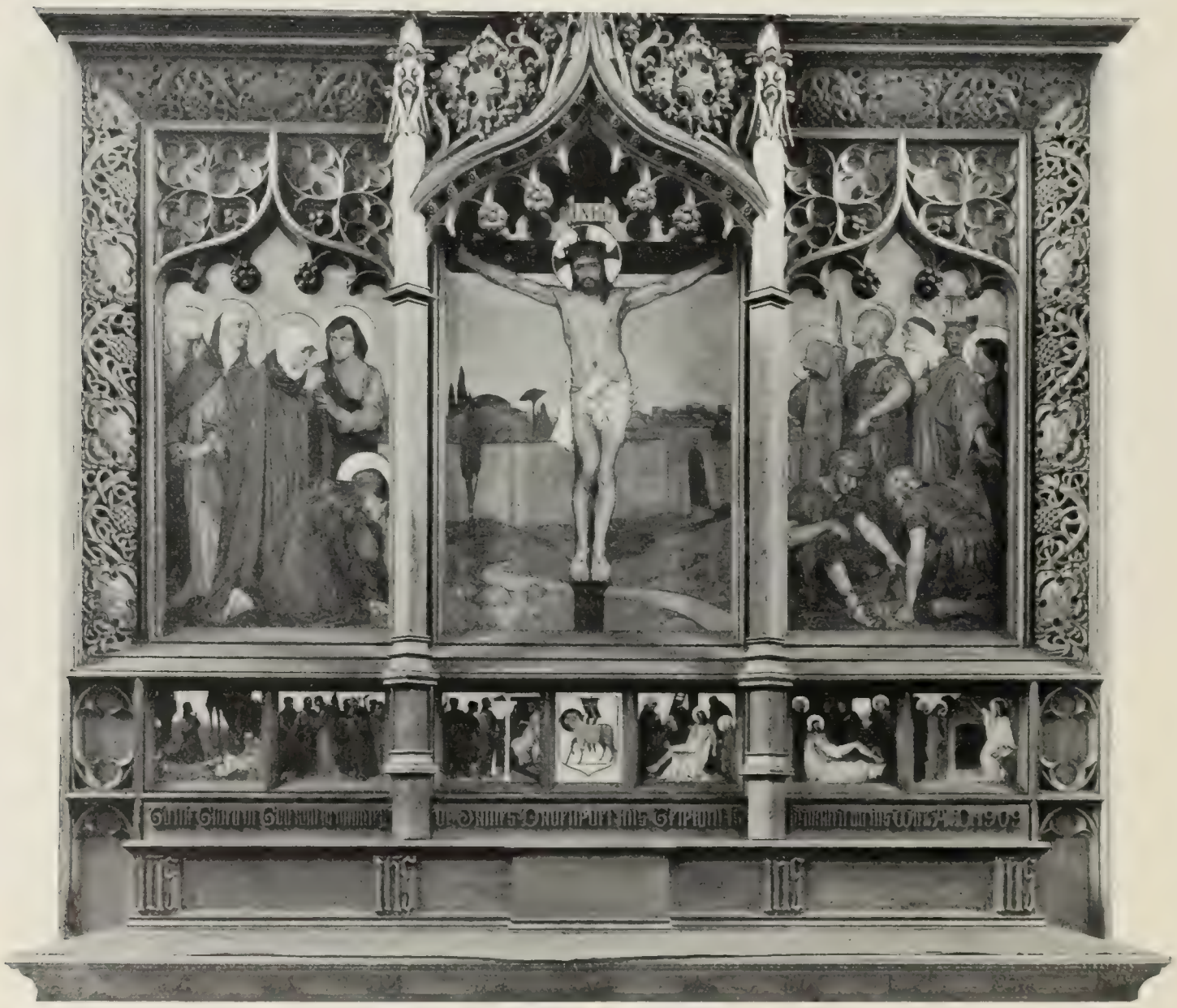
Mr. Pennell, whose "œuvre" by this time amounts to the respectable number of some three hundred and odd plates, has recently turned his attention to mezzotint. Few modern etchers are practising the process—always excepting the "reproductive" men, who vie more or less successfully with their famous eighteenth century ancestors in translating popular paintings in black-and-white. Mr. Pennell's work is, of course, distinct from



ILLUMINATION DESIGNED AND EXECUTED BY FREDERICK VIGERS
BLACK LETTERS BY M. C. OLIVER

theirs, as an original etcher's work always must be from that of the professional picture reproducer. But it is also quite distinct from the work of the few artists who turn out original mezzotints nowadays. As Dr. Singer remarked in these columns some time ago, Mr. Pennell possesses an admirable gift of grasping the possibilities of subject. He seems to be able to find at a glance the very point from which he can make a striking picture. There is something similar to be recorded with regard to his mezzotints. He has grasped at the very outset the essence of the process, and perceived the sort of subject it is peculiarly adapted to—the representation of city nocturnes. The *Westminster, Night, from my Window* is certainly a fascinating example of the process and one could not attain these night effects as well by any other means. Side by side with these mezzotints there are some fine new sand paper aquatints. This process is not new to Mr. Pennell, nor is he the only one who practises it successfully at present. Its great charm lies in the fact that the grain which you obtain is not so regular and set as that of the rocking tools or the dust-box; compared with the latter, the tone can be bitten in deep, so that the plate allows of some burnishing and scraping afterwards; thus the prints resulting possess some of the qualities of the older mezzotint process. Mr. Pennell has done nocturnes in sand-paper aquatint before, but none so excellent as the *Courtland Street Ferry, New York.*

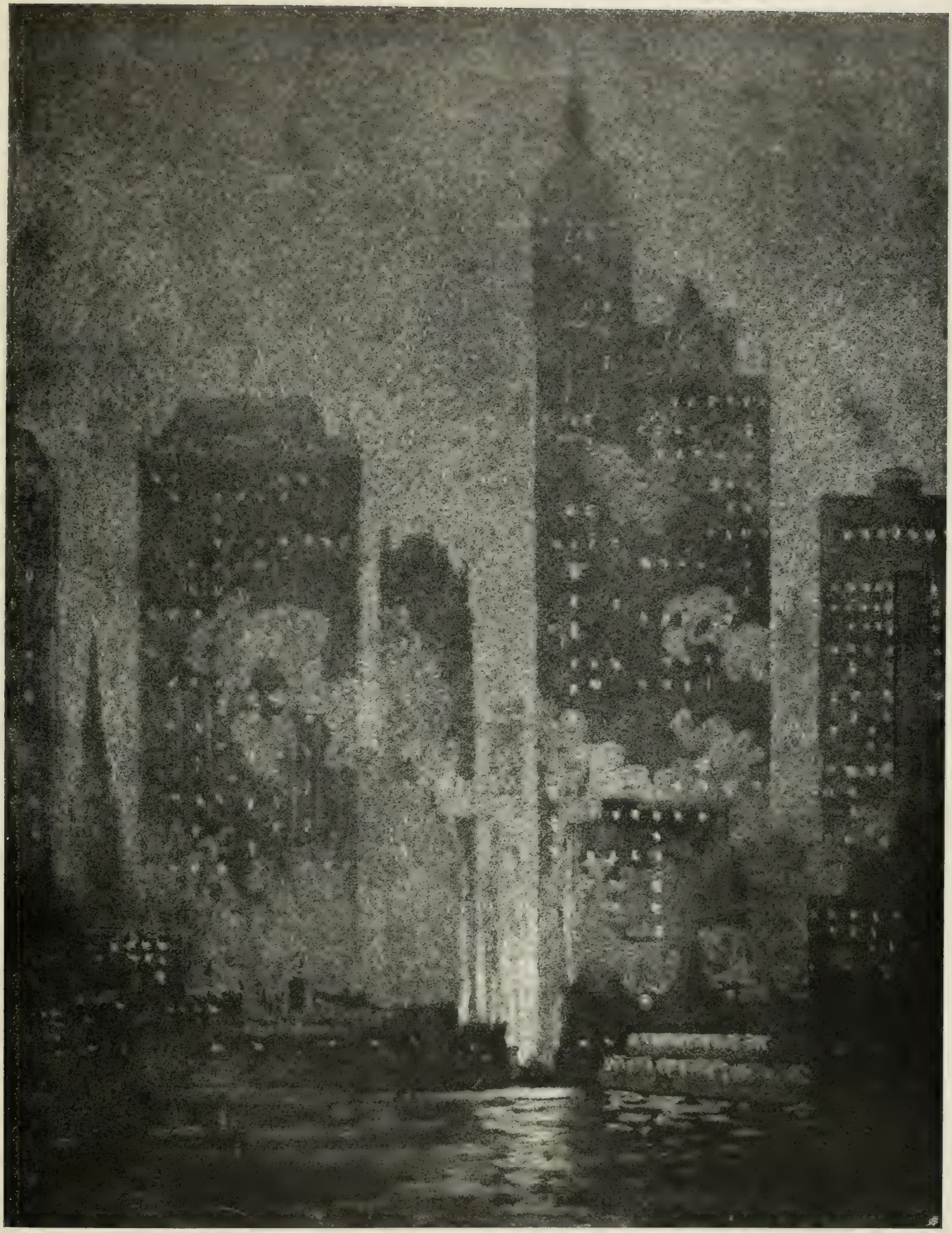
BIRMINGHAM.—A notable addition to the new Church of St. Andrew, Handsworth, has recently been made in the form of a Triptych, designed by the architect, Mr. W. H. Bidlake, M.A., with the panels painted by Mr. F. W. Davis, R.I., the well-known Birmingham artist. The centre panel



TRIPTYCH FOR ST. ANDREW'S CHURCH, HANDSWORTH DESIGNED BY W. H. BIDLAKE, M.A., ARCHITECT
PANELS BY F. W. DAVIS, R.I.



"WESTMINSTER, NIGHT, FROM MY WINDOW."
FROM THE MEZZOTINT BY JOSEPH PENNELL.



"COURTLAND STREET FERRY, NEW YORK." FROM AN AQUATINT (WITH SAND-PAPER GROUND) BY JOSEPH PENNELL.

of the Triptych illustrates the Crucifixion; the left-hand panel represents the three Marys, with St. John sympathising with the Mother of Jesus, Mary Magdalene being in a kneeling position; while in the right-hand panel are depicted a Centurion, a Pharisee mocking at Christ, a Standard bearer, and two Roman soldiers casting dice for the clothing of the crucified Christ. The smaller panels below are descriptive of the Passion—the Agony in the Garden, the Betrayal, Christ before Pilate, the Descent from the Cross, the Entombment, and the empty Tomb. In the centre is the Lamb, the Emblem of Christ. The colouring is rich and harmonious, the figures standing out well against the dull gold background which has been adopted throughout. The artist has taken especial care to ensure the permanency of his work, the panels being of mahogany painted in spirit fresco. The work as a whole is most effective, and adds very greatly to the interior of the church, one of the most beautiful that has been erected in the district in recent years. The combination of architect and artist in this case has been particularly happy, and goes to show what can be accomplished by mutual co-operation—the only basis of successful decoration, and forms an example well worthy of imitation.

A. E. M.

VIENNA. — A few English artists, designating themselves the "Label Group," held an exhibition here a short time ago at Pisko's Art Gallery, and on the whole were well received and, what is more, found purchasers. Among them was Miss S. B. Pearse, who has also been highly successful in America, and whose water-colour drawings show a deep insight into child nature in all its phases, serious and humorous. Mr. W. E. Webster, in addition to an excellent portrait of this lady and other works, showed the two figure subjects now reproduced. *The Japanese Fan* is a good example of this artist's manner. It is well composed, the colours being judiciously subordinated, and the work as a whole is essentially decorative. His *Paisley Shawl* is an example of his treatment of early-Victorian subjects in which he has achieved no small amount of success. Mr. W. G. Simmonds, whose *Seeds of Love* was acquired for the Tate Gallery two years ago, contributed some good landscapes and *genre* pictures, notable among them being his picture of the *Severn*, a fine harmony in tone and colour; and *Tragedy*, which was considered his best work here. Mr. Ernest Board was another successful exhibitor; his work betrays the influence of the old Italian school, but is not without its own personal charm. The other contributors were Messrs. T. C. Dugdale, James Durden, C. D. Ward, James Wallace and L. Buckley, all of them well represented.

Hofrat Dr. Josef Strzygowski has been appointed Professor of Art History in the University of Vienna. He comes hither from Graz University, and is a warm admirer of Klimt. A. S. L.



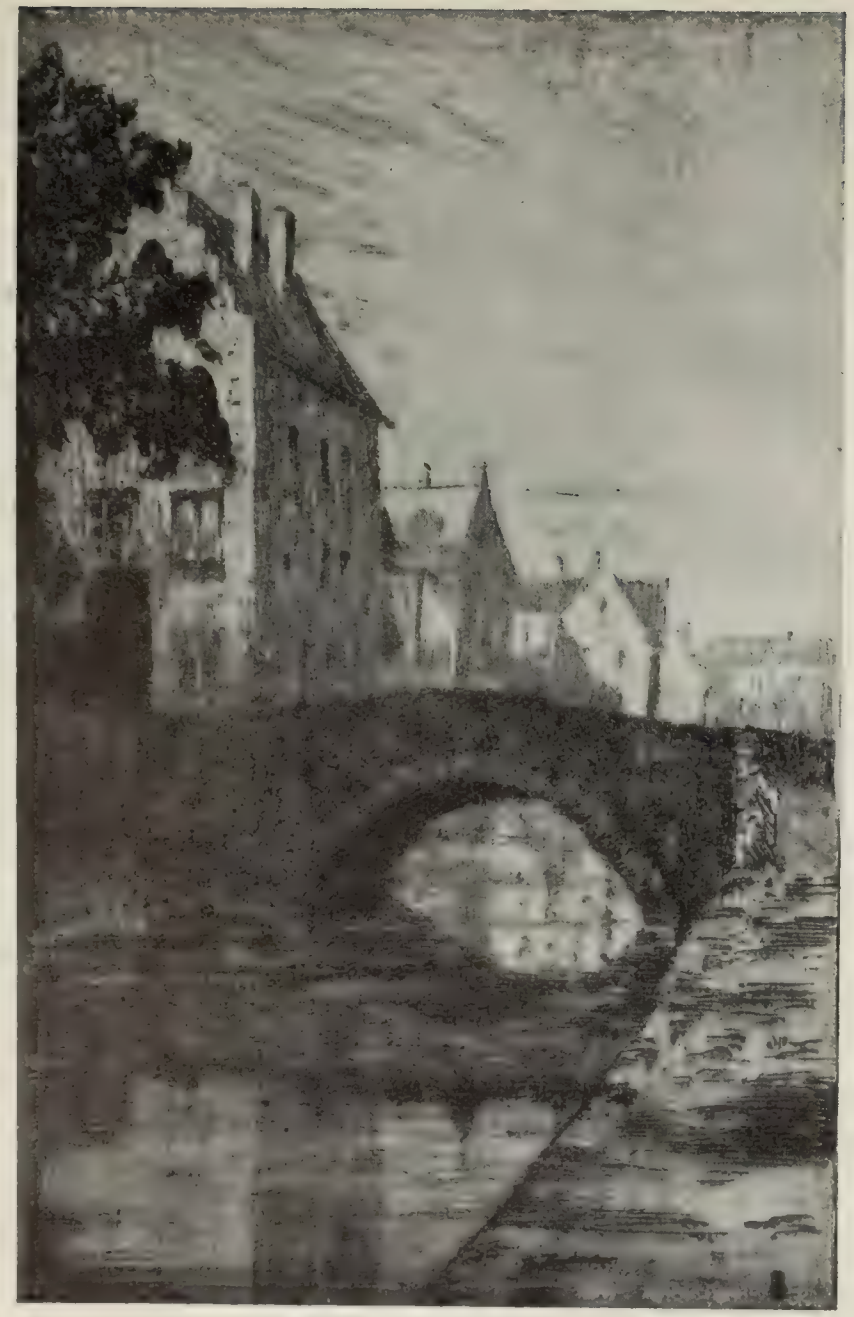
"THE PAISLEY SHAWL" BY W. E. WEBSTER

BUDAPEST.—Among the younger Hungarian artists who are devoting themselves to etching is Robert Lévy, a member of the "Kève" Society of young artists, founded in 1896 by him in conjunction with the Hungarian painter, Ferencz Frischauf. This society has already held successful exhibitions in Budapest, Berlin, Düsseldorf and Dresden. Mr. Lévy did not learn to draw till he arrived at manhood, though he had read much of art and studied what books could teach him—Rembrandt in particular claiming his admiration. On leaving school he entered his father's business, which brought him to England, where, at the age of 20, he came in touch with Mr. William Monk, with whom he studied drawing and painting. In England, indeed, he found that leisure and freedom which he had failed to find in his own country. Forced to return to Budapest to enter on his military service, he devoted his free time to studying nature, and in this respect his military life proved of benefit to him. Military service over, the young lieutenant of artillery returned to business, and then, after an interval at Fiume, he began to attend the life classes of Mr. Sigmond Vajda, and later made the acquaintance of Mr. Ferencz Frischauf. It was, however, from Signor Ettore Cosomatti, the eminent Italian graphic artist, that he learnt the elements of etching, and in this medium he found the unknown which he had so long sought, and since that time, now some five years ago, he has abandoned all other methods. He etches direct on the plate itself, and for the most part restricts himself to the methods proper to etching in the strict sense of the term. Only in rare cases does he make use of *vernis mou*, roulette or aquatint, for he does not find the right expression in these methods. Neither does he care much for etching in colour which he tried in Paris, for he considers that this is an art depending on the printer, who often contrives to make a good print of a bad plate and *vice versa*. Mr. Lévy always prints his own etchings on a small machine, which serves him excellently. A. S. L.

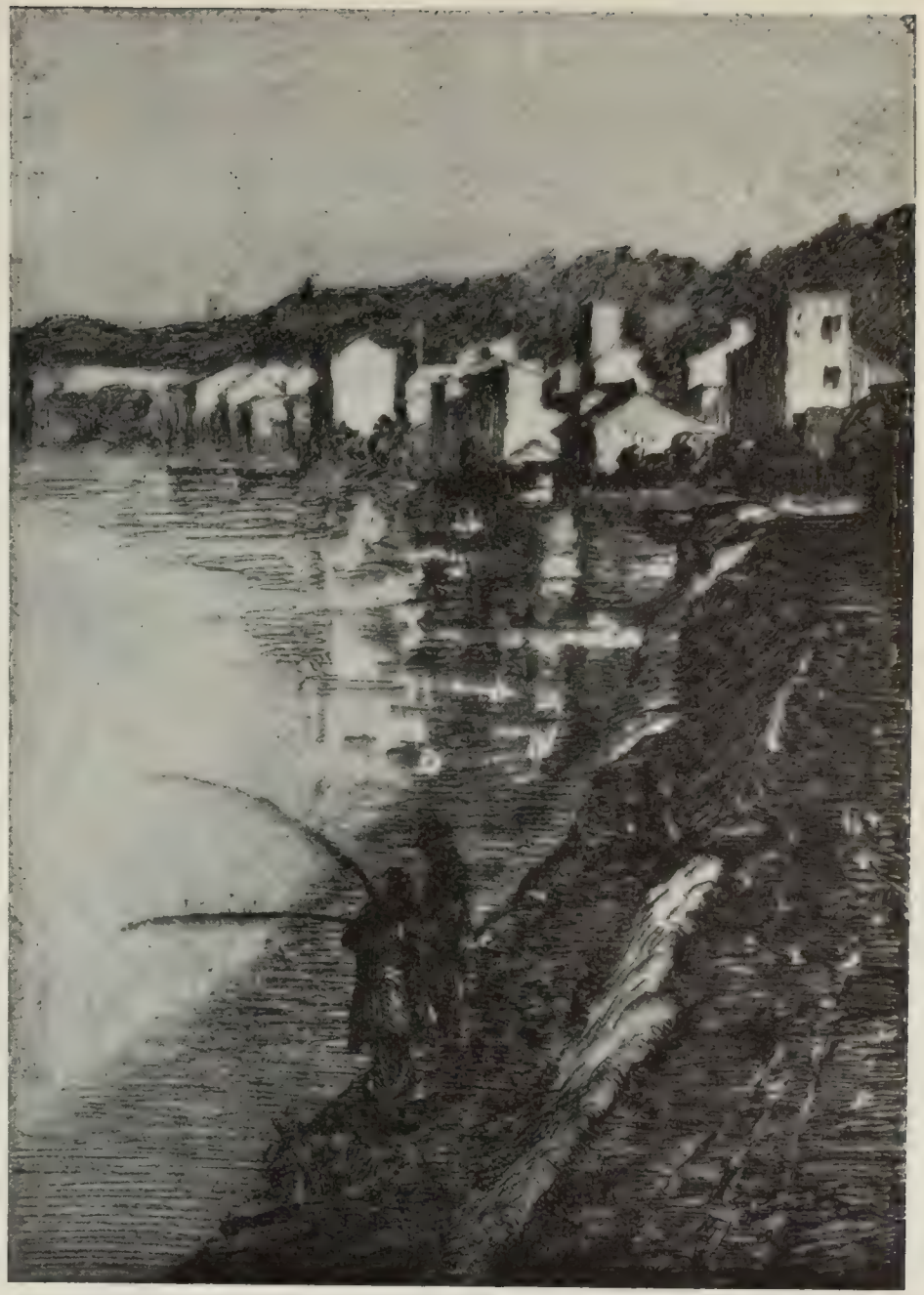


"THE JAPANESE FAN" BY W. E. WEBSTER

CRACOW.—Another art society has been formed in this city, which has chosen "Zero" as its appellation. The president is Albert Kossak. Many other well-known artists have joined its ranks, or have shown their sympathy by exhibiting at the Society's first exhibition held here recently. "Zero" professes to be a reaction against the practice of publicly exhibiting sketches and studies which used to be kept for the inspection of the artist's friends in the seclusion of the studio. Consequently "Zero" will show neither sketches nor studies, but will confine its exhibits to finished works. Exhibitions are to be held every year in



"BRUGES" (ETCHING) BY ROBERT LÉVY



"EVENING AT MEUDON" (ETCHING) BY ROBERT LÉVY

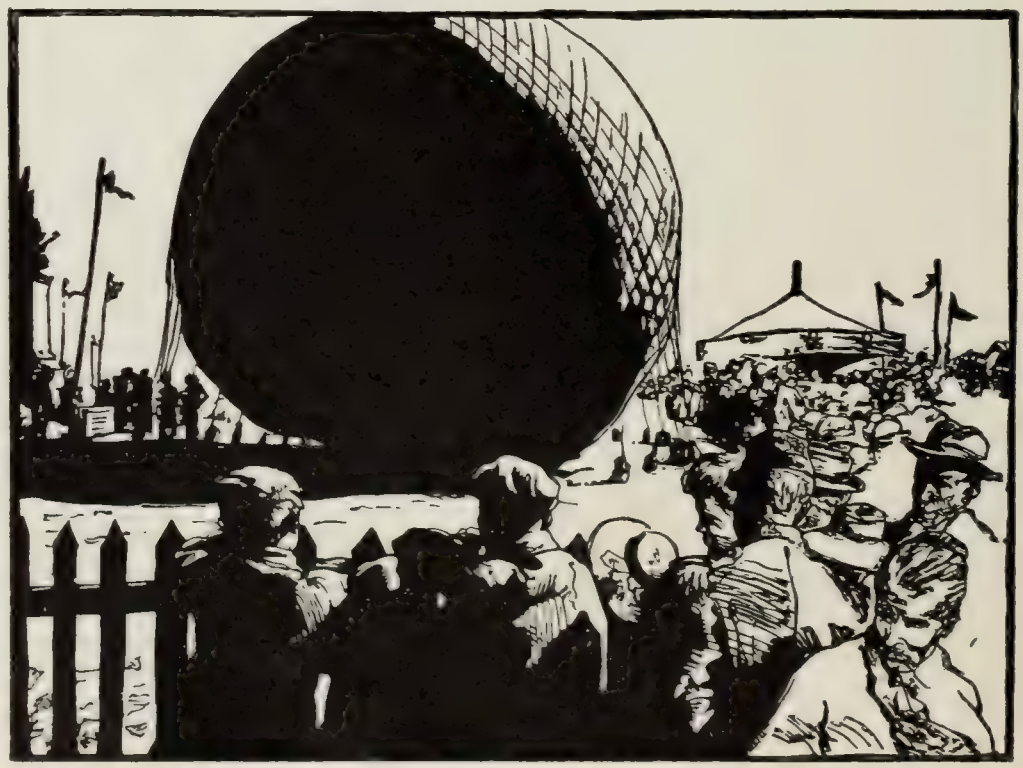
the autumn, and the next one will be held at Warsaw. The society is under the patronage of the Archduke Karl Stephan, himself a great lover of art, and his daughter, the Archduchess Renata, Princess Radziwill, declared the first exhibition open.

Although the works at this inaugural show numbered only 80, there was a good proportion of really meritorious achievements among them. The president, who is justly known for his battle-pieces and has himself seen active service, exhibited several of these, the most important being *The Charge of the Polish Regiment at Gravelot, 1808*—a chapter of history related with powerful realism. Jacek Malczewski, who has not exhibited of late years, was induced to break his silence, and exhibited several works of a symbolic character. He has a marvellous power of expression, and is essentially strong in colouring and composition. Stanislas Lentz's portrait of the celebrated Polish comic actor, Fraenkl, was quite among the best works shown, and Artur Markowicz showed some good work in pastels. Other promising young members of the society are A. Karpinski, F. Zmurko, J. Karszniewicz, K. Lasocki, J. Wrzesinski, and Leon Kolalski, the last contributing a charming miniature picture of the ancient garden of King John of Poland. A lady artist, B. Rychter-Janowska, must also be mentioned for her *Bridge over the Tiber*. A. S. L.

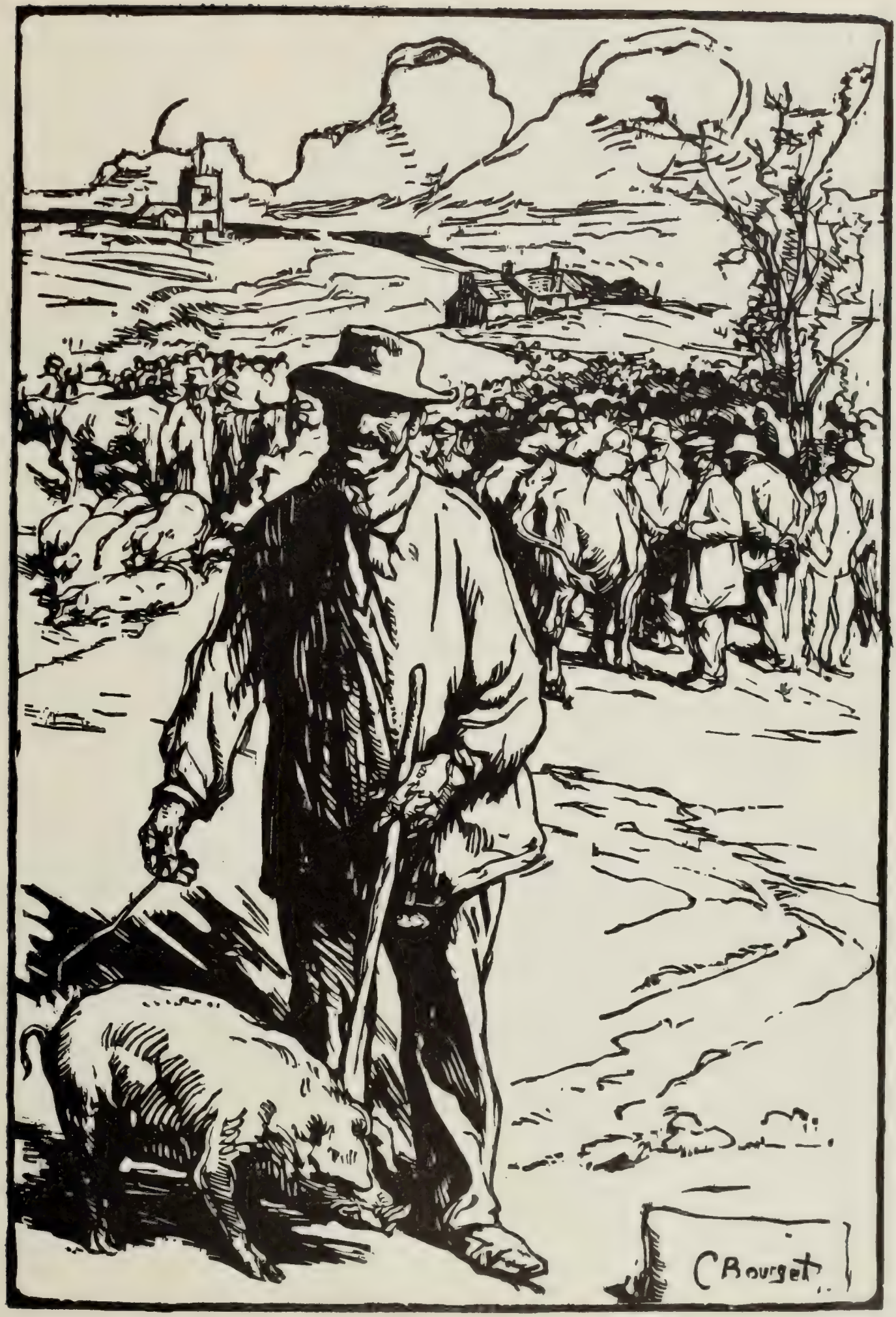
PARIS.—At an exhibition of drawings and water-colour held some time ago by the Cercle Volney, I noticed some exceedingly fine wood-engravings by Camille Bourget, who has become an ardent apostle of this wonderful art. We reproduce herewith two examples of his work, both of them extremely vigorous in execution, and, speaking eloquently for themselves as they do, they require no comment on our part.

The Dewambez Galleries have started the season with a most interesting exhibition, consisting of about a hundred drawings by the sculptor, Rodin. This great master has, as one knows, executed from time to time a large number of drawings in his own original and very personal style. His earliest drawings are always considerably reminiscent of those of the Italian masters, and one of the very finest of these early works of Rodin's has been already reproduced in THE STUDIO some two years ago (see THE STUDIO for January, 1907). Later on he devoted himself to making drawings, touched up with water colour, of a very different nature to those which one had hitherto seen, and these form exceedingly interesting documents, veritable studies for sculptures, though one must admit, frequently very slight. The hundred drawings here exhibited were characterised by extreme purity of line and of form. Almost all were studies of the nude, or drawings of mythological or of antique figures, and they included certain pages of perfect beauty which carry our thoughts back to those masters of the pencil, Prudhon and Ingres. H. F.

BERNE.—At the International Telegraphic Conference held at Lisbon in June of last year the erection at Berne of a monument commemorating the foundation of the Telegraphic Union was decided upon, and the Swiss Federal Council was left to take the necessary steps to carry out the project. The



"LE GONFLEMENT D'UN BALLON" (WOOD-ENGRAVING) BY C. BOURGET



"MARCHÉ EN BRETAGNE"
FROM THE WOOD ENGRAVING
BY CAMILLE BOURGET



STATUES OF THE REFORMERS FOR THE REFORMATION MONUMENT AT GENEVA
M. HORVAY, SCULPTOR

particular form which the monument is to take has not yet been definitely fixed by the Council, but it is announced that whatever this may be it shall be the subject of a competition in which sculptors and architects of all nationalities will be eligible to compete. The members of the jury for this competition have now been appointed, and include the following gentlemen connected with architecture and sculpture:— Prof. Breuer, Berlin; Prof. Hellmer, Vienna; Sir George Frampton, R.A., London; Dr. Cuypers, Amsterdam; Senhor Ramaldo Ortigão, Lisbon; Prof. Louis de Benois, St. Petersburg; Prof. Lundberg, Stockholm; and M. Jost, Lausanne.

GENEVA.—Amongst the designs recently sent in for the sculptural adornment of the International Monument of the Reformation to be erected in Geneva, that of MM. Landowski and Bouchard of Paris has found favour in the eyes of the jury, owing to its adaptability to the requirements of the programme, the dignity and unity of the composition, the simplicity of the attitudes of the figures, and the close association of the sculpture with the architectural background. MM. Landowski and Bouchard have as the result of this decision been entrusted with the execution of the sculptural part of the monument.



STATUES OF THE REFORMERS FOR THE REFORMATION MONUMENT AT GENEVA
MM. LANDOWSKI AND BOUCHARD, SCULPTORS

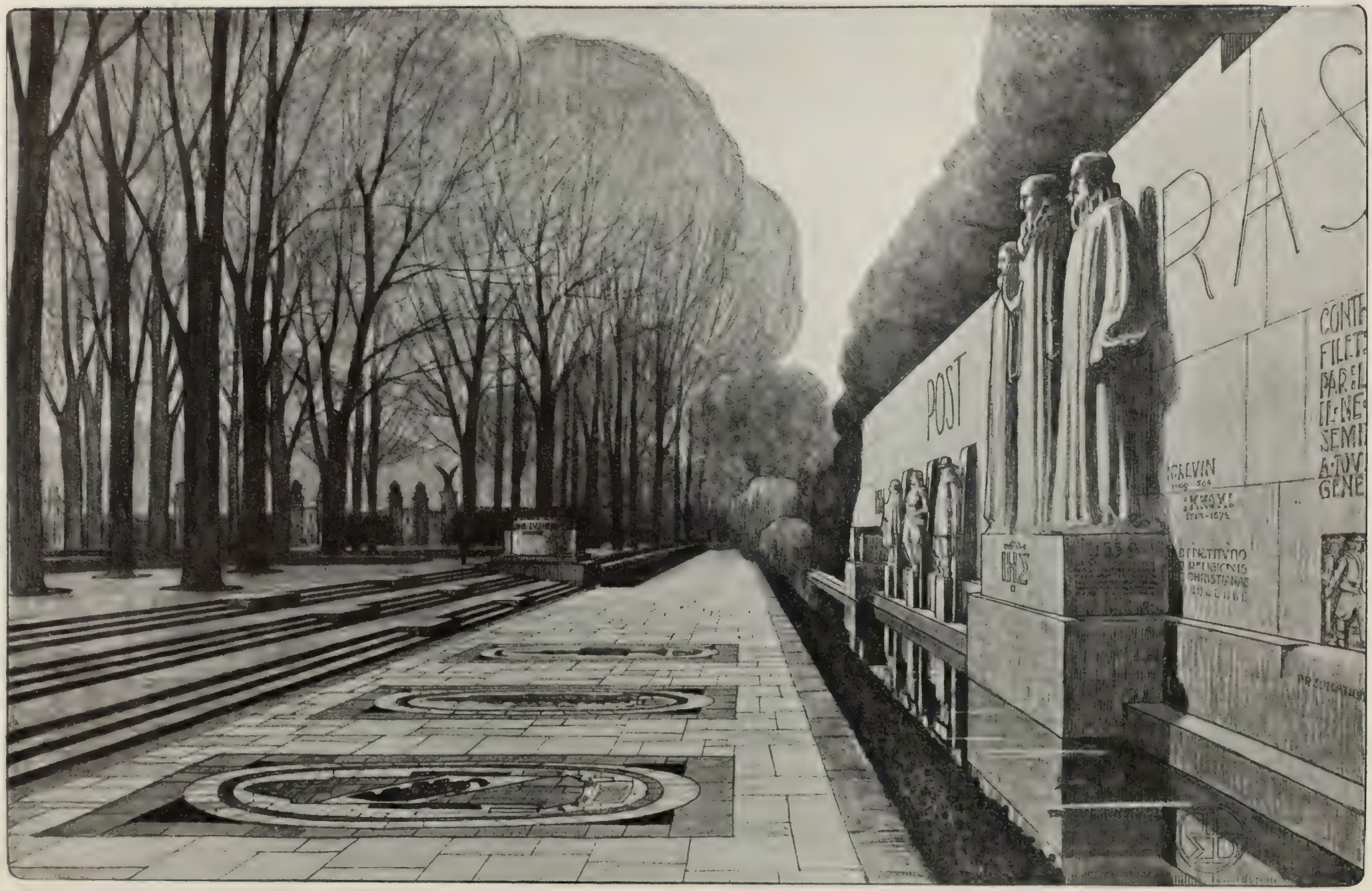


STATUES FOR REFORMATION MONUMENT, GENEVA, BY M. REYMOND, MM. LANDOWSKI AND BOUCHARD, AND M. HORVAY

The central group will represent Calvin and his co-workers, Farel, Beza, and Knox. To right and left, thrown into relief against the granite wall, will stand the statues of Coligny, William the Silent, Frederick William of Brandenburg, the Great Elector, Roger Williams, Oliver Cromwell, and



STATUES OF THE REFORMERS FOR REFORMATION MONUMENT, GENEVA — M. REYMOND, SCULPTOR



THE REFORMATION MONUMENT, GENEVA.
MM. MONOD & LAVERRIÈRE, ARCHITECTS

Etienne Boeskay. Bas-reliefs and inscriptions will accompany these statues, and the dominant device of the monument will be that of the city arms, *Post Tenebras Lux*. The large armorial bearings to be let into the pavement in front of the monument and to be executed in mosaic, will represent the arms of Geneva, flanked on one side by those of Berne and on the other by those of Scotland.

The monument will be united to the Promenade des Bastions by a slightly levelled approach, thus throwing into greater relief the central *motif* and the whole façade of the wall, 100 metres in length. Ornamental water, exactly in the place where the dykes of the ancient fortifications of the city were situated, will give perspective and protection to the monument. The blocks of carved stone flanking the steps, will be devoted to the memory of Luther, Zwingli, Valdo, Wyclif, and Huss.

R. M.

BERLIN.—Many readers of THE STUDIO will be pleased to see the accompanying reproduction of Mr. László's portrait of the Princess Louise Victoria. Having in a quite recent issue seen the artist's portrait of the Kaiser they will not need to be told that the princess is His Majesty's daughter; so close is the resemblance here that the portrait may indeed be said to be a "speaking" likeness.

At Gurlitt's Salon we have had memorial exhibitions of the work of two illustrators, Rudolf Wilke and F. von Reznicek. In Wilke, Germany has lost one of her most original draughtsmen, a satirist who dealt his blows very directly and always convinced one of their justice. He found no difficulty in pinning down sacrifices from high, middle or low life, as he was a real genius of the pencil, had studied reality thoroughly, and was abundant in wit. The suavity of F. von Reznicek's line occasionally borders on languor, but it is the appropriate medium for his subjects from fashionable life.



PORTRAIT OF H.I.H. PRINCESS LOUISE VICTORIA BY P. A. LÁSZLÓ
(*By permission of the Berlin Photographic Co., owners of the copyright*)

Another fortunate attempt in the reformation of good taste has been made by the Union of Industrials, in conjunction with the authorities of arts and crafts, who arranged a great shop-window competition which fairly overcrowded the streets. After busy endeavours for the improvement of interior concerns it is only logical that the external appearance of the German capital should be subjected to reforms. The



"WINDY NIGHT, OCTOBER" BY ALBERT P. LUCAS

success of this undertaking lies foremost in the victory of a tendency towards simplification and distinction. Although some examples of a kind of Christmas-show arrangement and of scenic tableaux were much appreciated, the majority of the judges decided in favour of constructively dressed and reserved shop window decorations. As the competition is to be made an annual arrangement, visitors will soon find a promenade through the streets of Berlin an æsthetic pleasure. J. J.

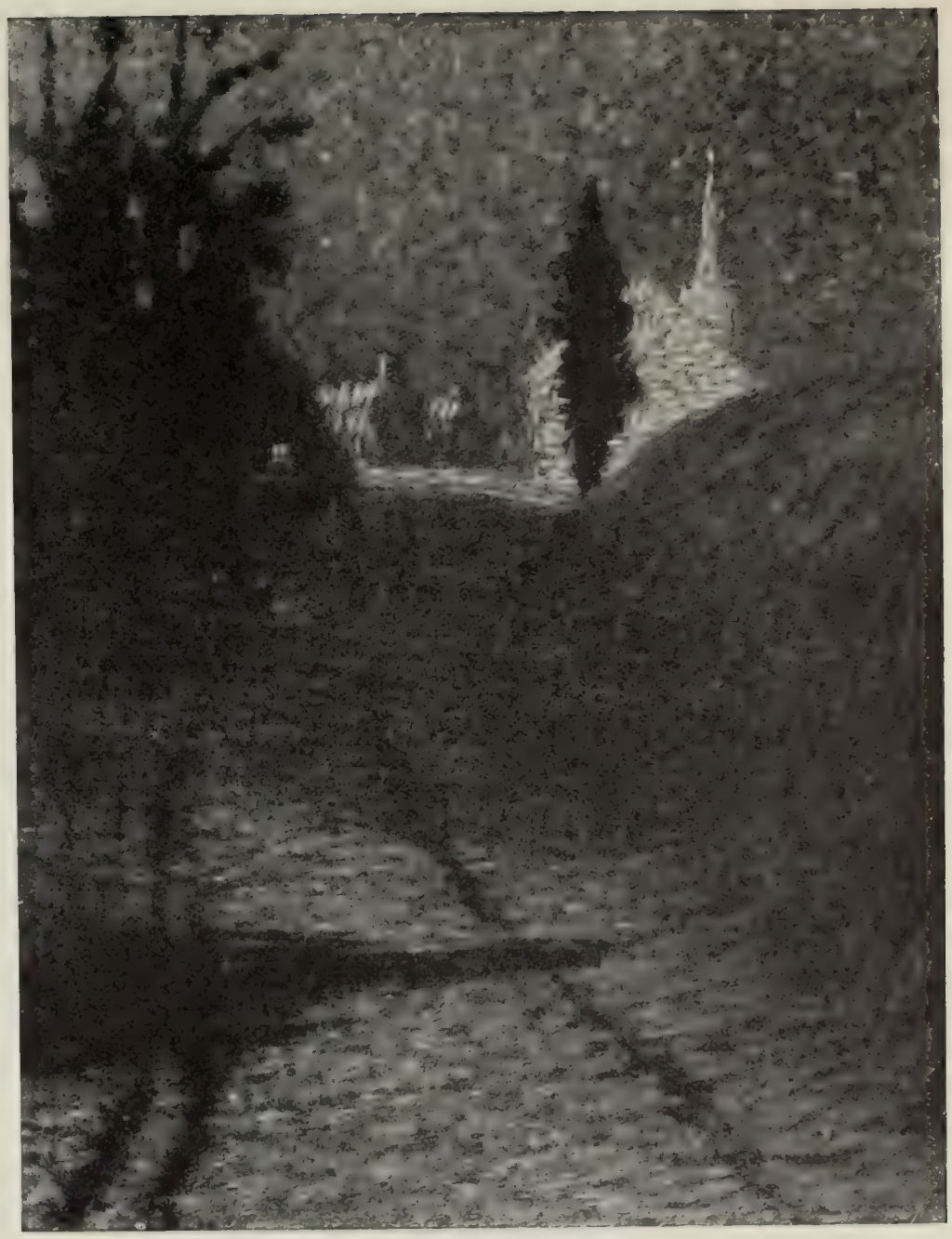
NEW YORK.—Among the few American painters of nocturnes Albert P. Lucas occupies a position of unquestionable importance. In the work of the last few years he has proven in a clear manner that he is imbued to a high degree with that sympathy and sensitiveness to the primitive influences of nature, of the soil, the air and sea, which mark the really progressive landscape artist. Lucas loves nature in her weird, solitary and sumptuous moods, and whether his subject is one of fancy or actuality he sees her in colour pageants, rich and glowing. Landscapes like those we reproduce are the interpretations of a dreamer and a poet, careless perhaps in some matter of detail, but invariably capturing the magic of nature, the mystery of wind and clouds, the brooding spirit of trees, the gleam and murmur of water.

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In 1882 Lucas went abroad, staying away for the unusual length of time of twenty years. First visiting Belgium and Holland, he proceeded from there to Paris and studied for five years at the École des Beaux-Arts. After seeing Hébert's *Malaria*, that created a sensation in the fifties, he entered the artist's studio (though not much favoured by American students) and worked there for five consecutive years. His *L'appel* received a medal, and was put in a place of honour at the Salon of 1896. From Paris Lucas went to Italy and became deeply impressed by the art of Botticelli, Luini, Fra Angelico and Correggio. He returned to America in 1902, and since has resided in New York. Like many of his *confrères* he is somewhat epicurean and cosmopolitan in his tastes, often visiting foreign countries, more especially France and Italy, a certain longing for the



"WALKING AGAINST THE WIND" BY ALBERT P. LUCAS



"LITTLE WHITE CHURCH IN MOONLIGHT" BY ALBERT P. LUCAS



"TRAGEDY." DECORATION FOR NEW GERMAN THEATRE, NEW YORK BY ALPHONSE MUCHA

congenial art life of his earlier career seeming to take possession of him at times.

Lucas's studies of night and twilight are written down with virile strokes of decided and often opponent colours, with a preference to deep reds and blues, made harmonious by the gentler accents of a peculiar and personal method of cross-hatching in complementary colours, which has almost the character of a glaze. His colour notes are decided; his pictures do not carry out one solitary colour tone, but consist of many themes of colour, which, beautiful in themselves, are conducive to produce one powerful tonality. Lucas is vehement and yet delicate, broad and yet conscientious. He never concerns himself with superficialities, the "puerilities of mere effect"; it is in the larger aspects of nature, her dramatic significance and her poetic splendour, that he is chiefly interested.

The three large proscenium panels for the New German Theatre, New York, which Alphonse Mucha has recently finished—and of which two are here reproduced—are, by reason of their size and elaborate decorative scheme, one of his finest achievements. In them Mucha has reached the very maturity of his artistic powers of expression. These panels measure twelve by twenty-four feet, and the difficulties of keeping such a composition in "one tonal plane" will be appreciated by every mural painter. The dominant colour notes are violet, grey, green, and a golden red.

In the panel, *Tragedy*, the artist has made the



"COMEDY." DECORATION FOR NEW GERMAN THEATRE, NEW YORK BY ALPHONSE MUCHA

colossal figure of tragic fate exist in the low violet-blue tone of evening with the same degree of reality as though seen in bright sunlight. The subject, sombre in its suggestion, depends not at all upon the particular facial expression of any figure, or upon any particular incident. The spirit of the thing wholly relied upon the line and colour masses of the composition.

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It was a strange conceit of the artist to conceive the figure of the Tragic as well as the Comic Muse on the opposite panel in gigantic size. Did he wish to convey that the character of even the greatest plays are mere figures in comparison to the human joys and sorrows that created them! As the songbird his mate, so does the youth ensconced in the branches of the tree, enthral the three listening maidens. To each one does his song appeal in a different fashion: the one listens in dreamy rapture, the other in passionate longing, while the heart of the third is wrung in secret pain. The apple-tree blooms—spring sunshine laughs—love is born. This sentiment is carried out in the colour scheme by greens and pearly greys, and pale blues. The reddish hair of one of the figures has been most cleverly used as a decisive colour note in the composition.

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The third panel, entitled *The Quest of Beauty*, is over the proscenium, and furnishes the complementary note to the other two. S. H.

ART SCHOOL NOTES.

LONDON.—Mr. J. S. Sargent, R.A., will act as Visitor in the School of Drawing at the Royal Academy from November 22nd to the end of the term. Mr. Alfred Drury, A.R.A., will act in a similar capacity in the School of Sculpture, and Sir Aston Webb, R.A., in the School of Architecture. A substitute will have to be found, unfortunately, in the School of Painting, in the place of the ate Mr. E. J. Gregory, R.A., whose name was down as Visitor for the same period. All the paintings, models, drawings and designs for the gold medals and other prizes were sent in on the 6th inst., and the competitors must now possess their souls in patience until the evening of the 10th of December, when the names of the winners will be read out in the Third Gallery at Burlington House in the presence of the Academicians and students and the large audience that never fails to attend on these occasions.

Professor Church, F.R.S., in the address with which he commenced the series of winter lectures at the Royal Academy on the chemistry of artists materials, mentioned two or three books on technical subjects that he thought might be of interest to the student. He commended in particular for its information on paints, mediums and so forth Professor Ostwald's book, known in its English translation (published in America) as "Letters to a Painter." The writer is an eminent German chemist, who, having retired from the practice of his profession, now devotes himself to the study of the materials used by artists. Other books mentioned by Professor Church were Prof. Holmes's "Notes on the Science of Picture Making" and "Fresco-Painting: Its Art and Technique," by Mr. James Ward, who assisted Leighton in the execution of the South Kensington lunettes illustrating the Arts of Peace and War. The Professor, in commenting on Mr. Ward's book, said that it cited a picture painted forty years ago by Leighton in a church at Dulwich, and now in excellent condition, as an example of the stability of fresco. This, however, was misleading. Some years ago the advice of Professor Church was asked about this very fresco. The surface was scaling off, and it was only the treatment applied by the Professor that saved the picture and restored it to something like its original condition. The peculiar quality of the ground of the fresco, which had called forth the admiration of Mr. Ward, was due entirely to Professor Church's treatment. In his lecture at the Academy Professor Church discussed most of the grounds and fabrics upon which pictures are painted, including plaster, canvas, paper and wood. He impressed upon the students the absolute necessity of protecting the backs of pictures as well as the front, and told them how this could be done, and also how to restore the white ground of canvases that had become darkened by exposure to the impurities of London air.

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The Royal Academy Professor of Chemistry has instructed a whole generation of painters in the composition of their materials, for it is exactly thirty years since he began to lecture to the students at Burlington House. Professor Church, who himself practises the arts—he has several times exhibited at the Royal Academy—has enjoyed the friendship of many artists, notably of Leighton, who, careful student that he was, constantly consulted the chemist about colours and mediums. When Leighton was about to begin his picture at the Royal Exchange, the first of the

series that now decorates the ambulatory, he consulted Professor Church about the preparation of the canvas, and assured him that he "should obey his instructions punctually," and when something went wrong with the completed picture owing to the extraordinary cold of the famous winter of 1894-5, it was the Academy Professor to whom the President appealed for advice. Last year Germany paid Professor Church the compliment of publishing a translation of his handbook, familiar to English students, "The Chemistry of Paints and Painting."

At Heatherley's a new nude life class has been added to those already in existence at the evening school, and nude models are now posed every evening. On three nights a week the model stands in the ordinary fixed pose, and on the other nights (in what is now known as the French sketch class) the model or models—for sometimes there are more than one—take fresh poses every half hour. Students are at liberty to work in the nude or costume classes at their discretion. The pictorial composition class held on Thursday afternoons in Newman Street has now been thrown open to non-students, and the Saturday class can be joined for the whole day or for the afternoon only. It has been arranged that the annual costume ball given by the students shall take place in January.

The exhibition held in September at the London County Council Central School of Arts and Crafts in Southampton Row resembled in its general features the exhibition held in the same place in July. Then it included work from most of the London County Council Art and Craft schools, but the September show was composed only of the productions of the Central School. Some of these had already been seen in the collective exhibition in July. Among them was the admirable cabinet in dark wood to which reference has already been made in this column. It was shown at first anonymously, but in September bore the name of its designer and maker, Mr. J. H. W. Brandt. The enamels shown at this exhibition did not deserve much praise, but there was some nice pottery—unassuming but attractive; jewellery by, among others, Mr. A. Ware, Mr. T. Seiling, and Miss C. Adams, and a good collection of embroidery and other needlework.

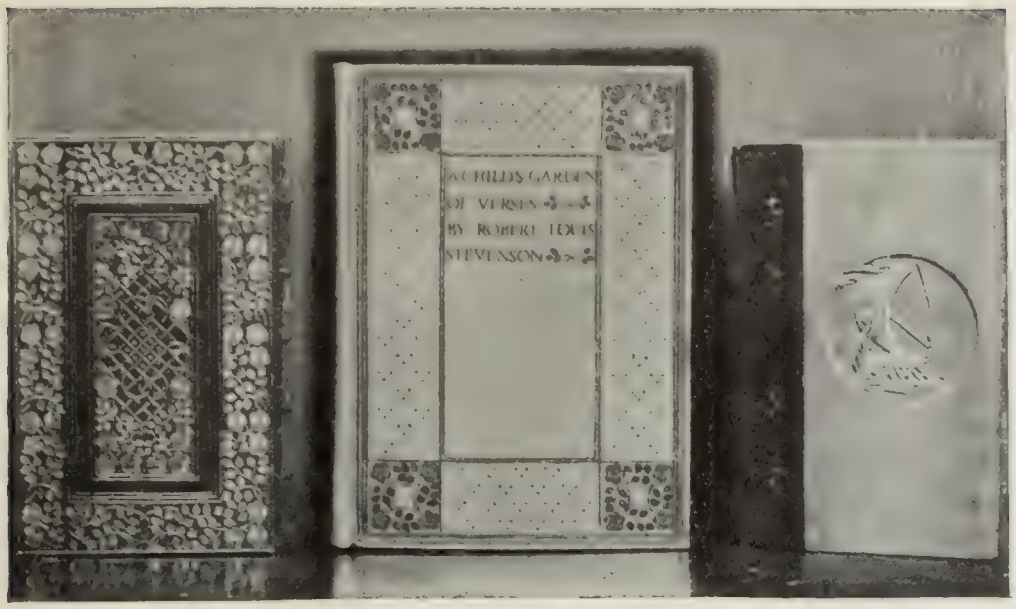
An interesting new departure was made this year at the Birkbeck School of Art, where Mrs. Seymour Lucas was invited to judge the work and award the prizes in the local competitions. Mrs. Lucas awarded the two Taverner prizes to Miss Agnes Sutherland and Miss Dorothea Goody, Miss Irene Butterworth gaining an honourable mention. The Holden prize was given this year for a figure composition founded on any time sketch made in the life class, and it was carried off by Mr. Arthur M. Boff, who also gained both the prizes offered by the Head Master, Mr. Alfred W. Mason. The Pocock prize for time studies from life fell to Mr. Frederick H. Ballard, and the Hardy prizes to Miss Viola D. Dunkley, for modelling a plant from



SILVER CARD TRAY BY ALBERT NEEDHAM



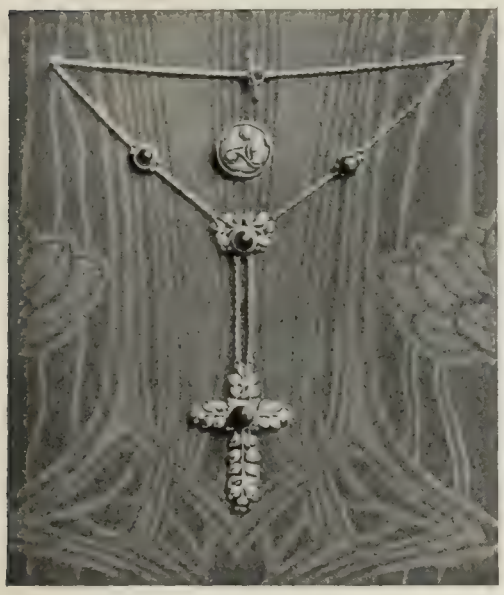
EMBROIDERED CUSHION COVER BY NORAH MAY
(*Blackheath School of Arts and Crafts*)



BOOK COVERS IN CARVED WOOD AND TOOLED LEATHER BY A. NEEDHAM; COVER WITH TOOLED MEDALLION BY E. BULLOCK.
(*Blackheath School of Arts and Crafts*)

nature, and to Miss Lavinia Billings for a still life in oils. In the recent National Art Competition prizes were gained by Mr. Thomas Frost, Mr. Isaac Rosenberg, and Mr. Percy W. Meredew. Free studentships were awarded to Mr. Arthur M. Boff, Mr. Reginald H. Lewis, Miss Norah Gowan and Miss Dorothea Goody, and pupil-teacherships to Miss Norah Ray Williams, and to Miss Viola D. Dunkley, who also gained a London County Council School of Art scholarship. An art master's certificate was awarded to Miss Grace Hudson, and an art teacher's certificate to Miss Edith M. Sayer, and the Birkbeck Council Studentship was taken by Miss Gertrude M. Lichtenberger for designs for lace. These designs, together with examples of the lace executed by Miss Lichtenberger, were included in the attractive exhibition of students' work that was held last month at the Birkbeck School, two or three days before the reopening of the classes.

W. T. W.



SILVER BUTTON AND PENDANT
BY EVELYN FORTH
(*Blackheath School of Arts and Crafts*)

The four illustrations accompanying these notes represent a few out of many good things shown at the recent annual exhibition of students' work at the Blackheath School of Arts and Crafts, whose principal, Mr. J. Howard Hale, F.S.A.M., is to be congratulated on the high standard of attainment which the exhibition as a whole represented. On the walls were to be seen a group of excellent studies of heads done by various students, clever book illustrations by Miss D. Wheeler and Mr. H. Hopgood, a series of well-designed posters by Mr. A. Needham and Mr. A. Lack, and some admirably executed flower studies by the Misses A. Heinitz and M. Williams. But it was perhaps in the craft section that the good quality of the



CARVED WALNUT GRATE OR FIRE SCREEN
EXECUTED BY PUPIL OF MR. W. S. WILLIAMSON, TAUNTON. DESIGN BASED ON ACONITE



CARVED OAK PANEL EXECUTED BY MRS. LEACH FROM DESIGN BY MR. W. S. WILLIAMSON, TAUNTON

work done at this school was most in evidence. Among the specimens of needlework shown were some which were both beautiful in design and skilfully executed, indicating careful training on the part of Miss E. J. Morley, who has charge of this department. The jewellery of Miss Traill and Miss Forth made a good impression, as did various specimens of bookbinding, particularly those of Mr. Needham and Miss Bullock. The examples of woodcarving displayed indicated that this craft is practised with success by several of the students, Mr. Burrell, Miss Chapman and Miss Mayo being prominent in this branch. The metal-work and pottery classes contributed interesting exhibits, notable among the former being a *repoussé* fruit dish and card tray by Mr. A. Needham, and a casket in rosewood and silver by Miss Sands. The examples of pottery showed that too much attention is paid to surface decoration, and not enough to form and other features which belong essentially to the craft.

TAUNTON. — We give some interesting examples of wood-carving executed by pupils of Mr. W. S. Williamson, the Principal of the Handicrafts Studios in this town. Among these the carved oak altar-table executed for Cricket St. Thomas Church, Somerset, calls for special notice as a specimen of work accomplished by working-men in their leisure time. The work has been carried out under the personal supervision of Mr. W. S. Williamson, who is the instructor of the Cricket St. Thomas carving class. This class was formed about ten years ago, and consists of working-men only, the majority of whom have steadily worked through the winter months since the inauguration of the class. During the last three years they have been employed in carving this altar-table, which, on being exhibited at the Somerset Arts and Crafts Exhibition at Langport, was awarded the Challenge Shield for the best piece of work executed by an artizan class. The front of the altar consists of three panels. They are all symbolic, being based on the rose, the vine, and the lily. The carving of these three panels is admirable; every tool cut has been made with knowledge and for a specific purpose, thus producing the true spirit of old craftsmanship without slavishly copying it. The tool cuts on the plain groundwork taken in the direction of the main lines of the design give texture to the work. The carvers engaged upon the work were Messrs. J. T. Loaring, John and James Grimstead, H. M. Harvey, F. Heels, R. Pinny, and J. A. Bowditch.



CARVED OAK ALTAR TABLE FOR CHURCH OF CRICKET ST. THOMAS, SOMERSET. EXECUTED BY THE LOCAL CARVING CLASS FROM THE DESIGNS OF THE INSTRUCTOR, MR. W. S. WILLIAMSON OF TAUNTON

REVIEWS AND NOTICES.

Kashmir. Described by Sir FRANCIS YOUNGHUSBAND, K.C.I.E. Painted by Major E. MOLYNEUX, D.S.O. (London: A. & C. Black.) 20*s.* net. —Kashmir to many of us is scarcely more than a name, and that chiefly associated with a certain kind of dress fabric. Of the few Europeans who have explored the country none can speak with such authority as the author of this vividly interesting account of its inhabitants, institutions, and natural features, who holds the important position of Resident at the Court of the reigning sovereign. The most fascinating part of his narrative is, perhaps, that in which he describes the gigantic mountains of the Himalayan range which belong to Kashmir—one of them, not even dignified with a name, but merely numbered as K 2, being the second highest in the world, while three or four more follow closely in order of height. Interest increases when he comes to discuss the genesis of these mighty peaks, whose origin is traced back to a remote period in the world's history, when they were deposited in sediment at the bottom of a shallow sea which covered the whole of this region. Adverting to the comparative recency of man's appearance on this globe, and to the probability that the human race, now in its infancy, will continue to people the earth for long ages to come, he puts a very pertinent question. "Does it not seem," he asks, "almost criminally childish for us —Hindus, Christians and Mohamedans alike—to be so continually and incessantly looking backward to great and holy men of the past, as if all the best were necessarily behind, instead of sometimes looking forward to the even greater men to *come?*" Sir Francis has found an able collaborator in Major Molyneux, whose pictures of Kashmir scenery, and especially of its mountain scenery, display remarkable gifts. To this gentleman belongs the distinction of having three times gained the gold medal offered by the Viceroy for the best picture painted in India.

Classics of Art: Michelangelo. By GERALD S. DAVIES. (London: Methuen.) 12*s.* 6*d. net.* *Rubens.* By EDWARD DILLON. (Same publishers.) 25*s. net.*—It would be difficult, if not impossible, to select two masters whose characters, aims in life and æsthetic gifts differed more widely than did those of Michael Angelo and Peter Paul Rubens, each of whom is the subject of a new study by an acknowledged expert. The former, whose virile personality dominated his century, remained to the end of his career a saddened, disappointed man, hampered by the melancholy faculty of creating a void about him into which few dared to intrude. Rubens on the other hand, in spite of the sad circumstances of his birth and the poverty of his parents during his boyhood, was endowed from the first with a happy temperament that won him friends wherever he went and had much to do with his success as an artist. In his "Michelangelo," Mr. Davies, though he says his aim has been merely to sketch in a concise form the life of the master through his works, well brings out the aloofness of the man who dwelt alone with his thought and his labour in a pathetic solitude, his eighteen years' friendship with Vittoria Colonna, that was only cut short by her death, having been the one ray of sunshine to lighten his existence. Strange to say, however, the critic does not dwell on the great artist's strong affection for Tommaso Cavalieri, to whom he addressed letters and sonnets full of a passion rarely felt by one man for another, neither does he make any attempt to define the influence of Michael Angelo upon his contemporaries and successors. For all that, the book, which is enriched with reproductions of many typical paintings and sculptures and contains several valuable appendices, is a notable contribution to Renaissance literature, realising forcibly the stupendous individuality of a truly creative genius.

The "Rubens" of Mr. Dillon presents to the "Michelangelo" of Mr. Davies almost as great a contrast as does the work of the two artists. He passes in brief and rapid review the life of the painter, carefully refraining, as far as possible, from any critical examination of his work, but at the same time bringing out clearly the influence on him of the political, religious and social life of his time, as well as the unremitting devotion to his country, that from first to last distinguished him. The deeply interesting narrative of a life exceptionally full of dramatic incidents, is succeeded by an analysis of the æsthetic qualities of Rubens that are ably compared with those of his contemporaries; but the bulk of the volume is occupied by an exhaustive list of the works produced in fifty years of unbroken activity, and black-and-white reproductions of no less than 484 of the most important.

Modern Cabinet Work, Furniture and Fitments. By PERCY A. WELLS and JOHN HOOPER. (London: B. T. Batsford.) 12*s.* 6*d.* net.—It would be no exaggeration to say that this is the most thorough and systematic exposition of the processes and materials employed in modern cabinet-making which has yet appeared—and the term "cabinet-making," we are reminded, covers a much wider

scope nowadays than it did a generation ago. The authors commence by describing the various tools used in the craft, and how to use them and keep them in order; then, step by step, they take the student through all the constructive processes, from the making of all sorts of joints to the preparation, setting out and completion of articles of furniture, including the application of geometrical principles, veneering, inlaying and so forth. Craftsmen of wider experience will also find in the book a great amount of serviceable information, and though it is pre-eminently a manual for the actual worker, both the draughtsman and the designer will profit by reference to those parts which treat of principles of construction, styles, &c. The exhaustive character of the work is shown by the fact that no less than 1,000 diagrams and measured drawings are given of details and complete articles, implements, &c., in addition to numerous photographs of historic and modern work; over 200 kinds of furniture woods are described and their characteristics explained. The book is well printed and strongly bound in cloth, as becomes a work intended for frequent reference.

William Blake. By BASIL DE SELINCOURT, (London: Duckworth.) 7*s.* 6*d.* net. The complex and baffling personality of William Blake appears to exercise an irresistible fascination over the imagination, one critic after another endeavouring with more or less success to define his peculiarities. In Mr. de Selincourt the artist-poet has found yet another sympathetic and appreciative exponent who shows great leniency to his strange vagaries, and sums up what he considers his most essential characteristics as "childlike trust in goodness, spontaneous aspiration after beauty, and impassioned reverence and awe before the mystery of the spirit of life." Whether this opinion be endorsed or not, all will admit that its author has produced on a very hackneyed subject a book full of original suggestion that, with its numerous reproductions of typical drawings, forms a notable contribution to the literature on Blake.

Highways and Byways in Middlesex. By WALTER JERROLD. With illustrations by HUGH THOMSON. (London: Macmillan.) 6*s.*—Middlesex, the "homeliest of the home counties," as Mr. Jerrold aptly calls it, never could lay claim to much natural beauty, and can do so still less now when such orchards, pastures and other rural amenities as it possesses, are fast being invaded by he speculative builder and converted into suburbs. Still, for its shortcomings in this respect ample compensation is afforded by its associations with notable personages and great events, and herein, as the author justly points out, the county can claim its strongest individuality. Into these old associations Mr. Jerrold has delved with good effect, and the result is a volume abounding in interest. Of the sketches which Mr. Thomson has contributed—one hundred and twenty odd in number—we may say that they are among the best we have seen from his pencil; the point of view is always selected with judgment, and actuality is achieved without any superfluity of detail.

The Children's Book of Art. By AGNES ETHEL CONWAY and Sir MARTIN CONWAY. (London: A. & C. Black.) 6*s. net.*—It is somewhat difficult to determine for exactly what public *The Children's Book of Art* is intended. Much of the Preface from the pen of Sir Martin Conway is, it is true, written in verses suitable for the nursery, yet it launches into topics, such as the drawbacks of photography, that are not likely to be understood by little people. On the other hand, the text of Miss Conway makes no attempt at simplification of language, and assumes throughout a knowledge of the elements of the subject which young readers cannot possibly have. If, however, the title of the book be ignored, it will be realised that, though its author is not gifted with the rare power of appealing to a juvenile audience, she has no little insight into the qualities differentiating the work of one painter from that of another.

English Furniture and Decoration, 1680—1800. By G. M. ELLWOOD. (London: B. T. Batsford.) 25*s.* net.—Although the furniture of the period covered by this quarto volume has been made familiar to everyone by books out of number, it must at least be said for Mr. Ellwood's collection of examples that the judgment he has shown in selecting the very best ought to ensure for it the attention of collectors and connoisseurs. The illustrations consist of nearly 400 remarkably fine reproductions of beautiful pieces of furniture belonging to private collectors, museums, and a few dealers, and represent some of the choicest productions of the William and Mary, Queen Anne, and succeeding periods, those designed by Chippendale, the B rothers Adam, Hepplewhite, and Sheraton being of exceptional interest. The brief introduction explains the characteristics of these periods.

A New History of Painting in Italy. By J. A. CROWE and G. B. CAVALCASELLE. Edited by EDWARD HUTTON. (London: J. M. Dent.) In three vols. £3 the set. Vol. II. The second

volume of Messrs. Dent's edition of Crowe and Cavalcaselle's "History of Painting in Italy" well maintains the high level of excellence of its predecessor, and, with its numerous notes from the able pen of Mr. Edward Hutton, forms a very up-to-date history of the development of the Siennese and Florentine schools of the fourteenth and fifteenth centuries. With rare impartiality the editor quotes the opinions even of those critics from whom he differs, giving the arguments for and against his own conclusions, and he has added greatly to the value of the publication by the care with which he has noted changes of location of the pictures described in the text. His remarks on Paolo di Giovanni Fei and Andrea di Maestro Fredi (who, by the way, is not mentioned by the authors of the book) are typical examples of the thoroughness of his methods but he is at great pains to give to Mr. Berenson the credit of the discovery of the latter, and to refer to the information given concerning him by Mr. Langton Douglas in the rival edition of the famous history.

London Passed and Passing. By HANSLIP FLETCHER. (London: Sir Isaac Pitman & Sons.) *21s. net.*—A true lover of London, and one who combines with the zeal of the antiquarian for relics of the past an artist's eye for beauty of form and colour, Mr. Nicholson, in his Introduction to the drawings of Mr. Fletcher, has indulged in a panegyric of the charms of the great city that is worthy of a poet's pen. "The smoke and vapour," he says, "exhaled by this strange overgrowth . . . create now the most gorgeous, now the most delicate effects of atmosphere, for smoke and vapour are often a more subtle medium for the absorption of the sun's colour rays." He dwells, too, on the added charm given by time to Wren's churches and pleads eloquently for the preservation of the few that remain. Unfortunately, the drawings for which this charming Essay is the excuse, are with some exceptions, notably those of Clifford's Inn, somewhat wanting in distinction, but they form an interesting pictorial record of a number of ancient buildings that have either been recently pulled down or are condemned to destruction.

Handbook of Marks on Pottery and Porcelain. By W. BURTON, M.A., and R. L. HOBSON, B.A. (London: Macmillan.) *7s. 6d.* net.—Collectors of pottery and porcelain will be grateful to the compilers of this little manual for providing them with a reliable means of verifying the pieces in their possession, so far as that is possible by reference to the marks they bear. The lists it contains are given in tabular form, arranged geographically, and comprise all the authentic marks—the number of which of course runs into thousands—on practically every species of pottery and porcelain which comes within the purview of the collector—not only those originating in the various European countries, including Scandinavia and Russia, but also American productions, and a comprehensive list of Oriental marks, the Chinese and Japanese lists being especially valuable.

Im Herbste des Lebens. Gesammelte Erinnerungsblätter von HANS THOMA. (Munich: Süddeutsche Monatshefte.) *5 marks.*—The high esteem in which Prof. Thoma is held by his countrymen, shared by many living in other countries, has been amply shown by the many manifestations of sympathy and respect which have marked the completion of his seventieth year. Throughout his fruitful career, into which this little volume of reminiscences gives us a good insight, he has ever been actuated by the loftiest ideals, and from the beginning he has pursued those ideals unflinchingly, in the face of no small amount of hostile criticism, such as indeed generally falls to the lot of men who attain to distinction. He has arrived at a point when he can look back with equanimity on the obstacles encountered, and the absence of all bitterness of feeling towards his critics is a trait which cannot but increase the respect in which he is held. The autobiographical chapters of the book are followed by some essays on art matters, and also some speeches delivered in the Upper Chamber of the Baden Legislature, of which he is a member.

Jacques Callot. Von HERMANN NASSE. (Leipzig: Klinkhardt & Biermann.) Paper 10 mks., cloth 12 mks.—This is the initial instalment of a new series of volumes which Dr. Hermann Voss is editing, under the title, "Meister der Graphik," a series to be devoted, as the title implies, to the achievements of the master etchers and engravers, and if future volumes are as well produced as this one, the success of the series is assured. The ninety-eight examples of Callot's work which are reproduced in collotype clearly demonstrate his mastery as an engraver and draughtsman, besides being of interest from a documentary point of view as a true reflection of the times in which he lived —times when warfare was the order of the day, and soldiers were ever moving hither and thither. Callot in recording these movements may, not without justification, be regarded as a forerunner of the "Special Artists" who represent modern journals at the seat of war.

THE LAY FIGURE: ON ILLUSTRATING BOOKS PROPERLY.

"I HAVE had occasion lately to look through a large number of illustrated books of various dates," said the Art Critic, "and, as a result, I am very much inclined to argue that the art of illustration has lost of late years a good deal of its vitality and much of its earlier character."

"How can you say that?" cried the Art Master. "Why, personally, I should take exactly the opposite point of view, that illustration has never been so flourishing as it is at the present time, and that never before has it been practised so successfully by a host of distinguished artists."

"You mean that never before have there been so many artists trying to eke out a precarious existence by drawing in black-and-white," laughed the Man with the Red Tie. "Most of these distinguished men have gone in for illustrated work because they realise that it is useless to go on painting pictures that they cannot sell."

"That may or may not be their reason for joining the ranks of the illustrators," returned the Art Master; "but at any rate it is plainly an advantage that this particular branch of art should gain so many new workers of the best professional standing."

"Not necessarily," broke in the Critic; "book illustration, I take it, is not a kind of minor art to which any type of artist can turn when he likes, and in which he can expect to be successful as a matter of course."

"Then you are adopting a standpoint which neither professional nor public opinion would accept," replied the Man with the Red Tie. "Nearly all the artists I know look upon illustrative work as merely a means of filling up time that cannot be profitably given to any other kind of practice. They do not really care for it, but they think it is fairly easy, and it pays tolerably well, so they are quite ready to turn to it when the occasion arises."

"And that is why I say that illustration has of late lost both vitality and character," argued the Critic. "When an art comes to be looked upon as a sort of refuge for the destitute, when it is practised in a spirit of expediency rather than conviction, when it is unwillingly followed as a kind of casual employment, it must suffer in dignity and go down in quality."

"But you forget that there are many artists who devote themselves entirely to this form of work," protested the Art Master. "I have trained several myself who were most anxious to excel as illustrators. Do not men of this type maintain the dignity of the art?"

"They do their best, I honestly believe," answered the Critic, "but they cannot—because they are too few—dominate modern illustration and set a sane fashion in it. They have only too often to yield to bad influences and to allow the casual taint to appear in their own work."

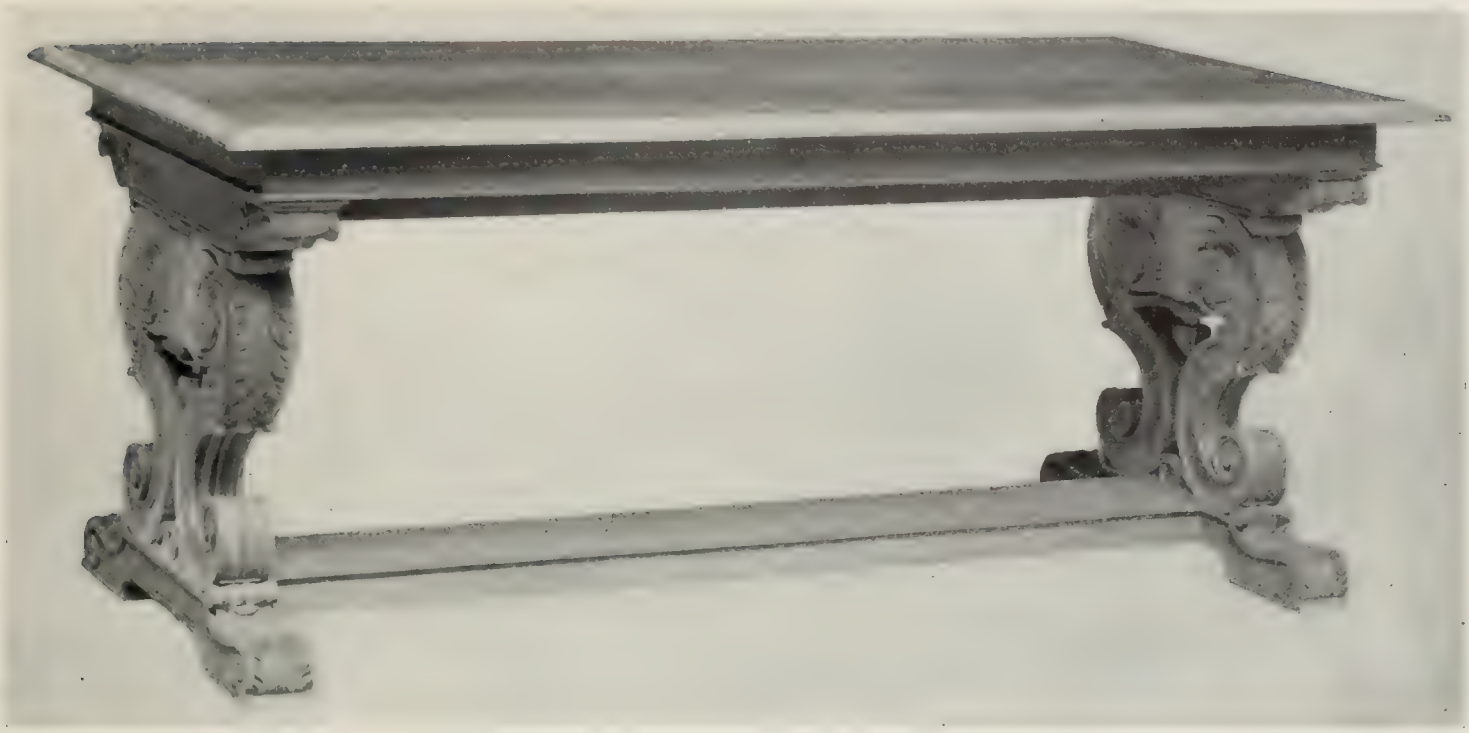
"What do you mean by the casual taint?" asked the Man with the Red Tie.

"I mean that want of proper connection between the book and its illustrations which is so often to be seen in modern publications," said the Critic. "If you take up a book of the ordinary kind you will find scattered at random among the pages of letterpress a few small pictures of incidents in the story. They do not as a rule add anything to the interest of the book or help to make the story more intelligible: they seem to have dropped in by accident and they could be taken out without anyone missing them. They would fit almost any other story as well as they do the one with which they happen to be bound up. I do not call that book illustration; it is meaningless and purposeless, it does no credit to the artist and is of no assistance to the author. It is only a concession to a fashion that ought not to be encouraged."

"What is your alternative?" enquired the Art Master. "What else can be done?"

"The illustrations can be treated so as to form an essential part of the book as a whole," declared the Critic. "They should be considered as decorative details of the greatest value, and should be in the atmosphere of the publication and directly related to it. The decorations of your house, if they are rightly planned, have an inseparable connection with the architecture of the building, your garden is laid out to enhance the beauty of the house which it surrounds; why should not the illustrations in your books be dealt with in the same manner, to add to the impression which the author seeks to convey, and to make the whole production a piece of consistent beauty? Of course this would mean that there should be closer communion between the artist and the writer than there seems to be in most cases at present, and that the illustrator would have to be more a serious designer than a painter of episodes. But if once the decorative possibilities of book illustration were generally realised I think it could be done, and it would be the right way."

THE LAY FIGURE.



Courtesy of W. K. Cowan & Co.

FRENCH RENAISSANCE LIBRARY OR LIVING-ROOM TABLE, MADE IN EITHER SOLID CUBAN MAHOGANY WITH A FIGURED CROTCHED TOP OR IN SELECTED CIRCASSIAN WALNUT

REPRODUCTIONS OF COLONIAL FURNITURE

THE recent exhibition of furniture at the Metropolitan Museum Hudson-Fulton Exhibition, showing the styles and forms made in this country and brought over the seas from the earliest Colonial times to Fulton's day, has given a new stimulus to the interest in American furniture of earlier periods than the present. Genuine pieces of old furniture, though still to be had, are growing continually rarer. The tendency for some time has been to deflect the real relics to the hands of the collector. The householder, on the other hand, has a distinct interest in the subject when he is not fortunate enough to possess real heirloom pieces or even when his inclinations are not of the collecting sort. For this growing class of persons the early shapes are more important than the actual handicraft of an early cabinet maker. Meeting the demand thus occasioned a number of manufacturers are producing frank re-



Courtesy of W. K. Cowan & Co.

COLONIAL SETTLE, WITH POSTS AFTER OLD NEW ENGLAND FOUR-POSTER BED



Courtesy of W. K. Cowan & Co.

ENGLISH COLONIAL SECRETARY DESK, WITH PORTABLE TOP

productions. Inquiries made to us from time to time asking us to recommend such products show that for house furnishing and decoration the styles of the Colonial time are popular and satisfactory. We show in illustration a selected number of pieces made in historic styles by a house which deserves commendation for its efforts to turn out work which shall be not only faithful in point of reproducing the shapes but which shall also show the lasting qualities of good workmanship and sound selected material.

Mahogany did not come into general use until 1710–1715, and in that respect is considered historically as a new wood. Its tough qualities and the beautiful effects obtainable in color commended it immediately to the maker and the purchaser. In the eighteenth century this wood played so important a part that the period is often named after it. The new forms which accompanied its use were well adapted to the working qualities of the wood, which has, of course, continued popular to the present day in English-speaking countries, and which also is naturally a distinctive work of later reproductions. Thomas Chippendale set his stamp upon the period until a later reaction against the solidity of his designs brought in the Sheraton style. Both these noted cabinetmakers wrote books on their craft, a circumstance which has contributed to the enduring characteristics of the types of furniture they evolved. Chippendale published his "Gentlemen and Cabinet Makers' Directory" in 1752. Thomas Sheraton (1751–1806) published in his turn "The Cabinet Maker and Upholsterer's Drawing Book." Hepplewhite, at the same period, issued his "Cabinetmaker and Upholsterer's Guide or Repository of Designs for Every Article of Household Furniture." The characteristic of this later development as distinguished from the work of the predecessors is a



Courtesy of W. K. Cowan & Co.

CHINESE CHIPPENDALE TEA, OR OCCASIONAL, TABLE



Courtesy of W. K. Cowan & Co.

EMPIRE COLONIAL SIDEBOARD

A faithful reproduction of an unusually fine example of this period. The stately columns and carved capitals, also the expressive claw feet and entire frame, are made of selected solid Cuban mahogany. In all the front surfaces beautifully figured crotch mahogany is used. Attention is called to the convenient arrangement of the cupboards and drawers. The center drawer is sectioned and lined for silver. Below this are four linen drawers. The entire interior is made of mahogany and finished in its natural color.

delicacy, and delicacy, in fact, pushed to an extreme. Duncan Phyfe was one of the notable American workmen who followed the new style.

The extent to which the tendencies of furniture making of these earlier periods were reduced to systematic record is unusual in any of the arts and has contributed to the possibility of just and faithful reproduction to-day. But the survival of a generous quantity of the furniture itself has, of course, been even more important in producing this result. It is on a careful study of authentic pieces that the maker of reproductions mainly relies.

The highboys of the period were made with no slight command of ingenious cabinet-making technique.



Courtesy of W. K. Cowan & Co.

QUEEN ANNE SECRETARY DESK IN SOLID CUBAN MAHOGANY



From "French Cathedrals," Copyright, 1909, by the Century Company

MONT ST. MICHEL BY JOSEPH PENNELL

THE GREATEST SIENESE PAINTER

AN IMPORTANT book by Bernhard Berenson will be shortly issued by John Lane Company, under the title "A Sienese Painter of the Franciscan Legend." This painter is Sassetta, who, as Mr. Berenson holds, succeeded where Giotto failed. The author calls Sassetta "the greatest painter that Siena had between the dawn and the sunset of its art." The book is illustrated with twenty-five colo-type plates. The author finds that Sassetta succeeded in conveying the Franciscan feeling, because of his better sympathy with its mystic qualities. The instruments at the disposal of European art for the purpose of conveying mystic feeling are, Mr. Berenson says, "nearly confined to one, and that one—space composition—little understood and seldom employed by our artists."

ALL lovers of travel and good draughtsmanship are indebted to Mr. and Mrs. Pennell for their collaboration on the beautiful book issued by the Century Company, "French Cathedrals, Monasteries, Abbeys and Sacred Sites of France." One hundred and eighty-three pictures by Mr. Pennell are reproduced, and there are also plans and diagrams.



Courtesy of M. J. Whittall

THE FINEST RUGS OF KERMANSHAH WERE MADE IN THE GOVERNOR'S PALACE

MACHINE-WOVEN RUGS AFTER ORIENTAL DESIGNS

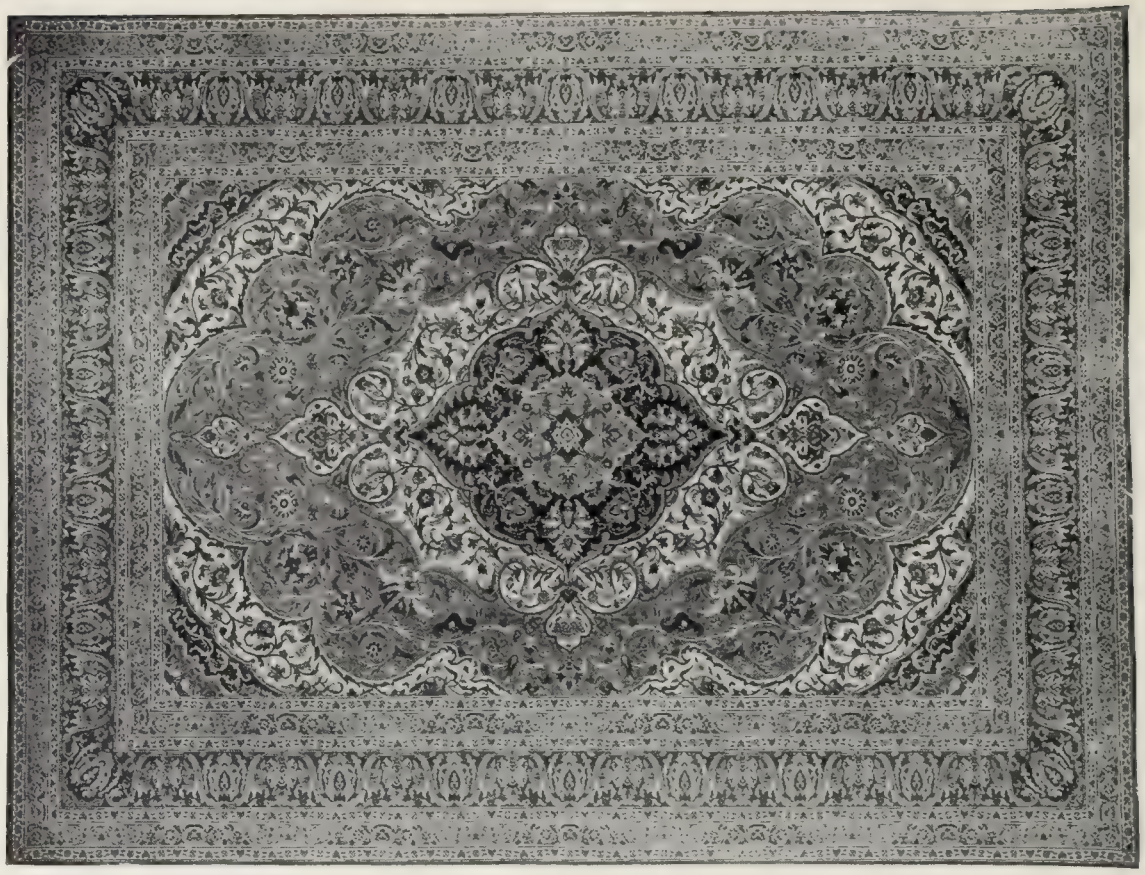
THE floor covering is one of the first and most important elements in any problem in interior decoration. The material, of course, in the usual climate of our latitudes, is found in rugs or carpets, with an increasing tendency toward the use of rugs. But the problem lies in the selection of the woven material. As in the case of furniture, modern design has made comparatively little headway in popularity. In the period to which preference reverts, however, there is an obvious difference, for our Colonial times, which afford some of the most useful designs in furniture, did not advance along the lines of weaving floor covering, and the rug makers of the Orient have never lost their preeminence. Persia has always supplied rugs to the rest of the world, from the days when the Western world centered about the Mediterranean to the present. The loom is an aboriginal instrument, and in its crude and undeveloped types has found its natural sphere of permanence in the slowly moving East. Not that even in the center of the older rug weaving some of the effects of modern mechanical advances have not been visible; but where this is the case the action of a tincture of the new wine on the old bottles has not been of the best. Collectors are careful to discriminate between the



Courtesy of M. J. Whittall

THE SHIRAZ IS OFTEN CALLED THE MECCA RUG

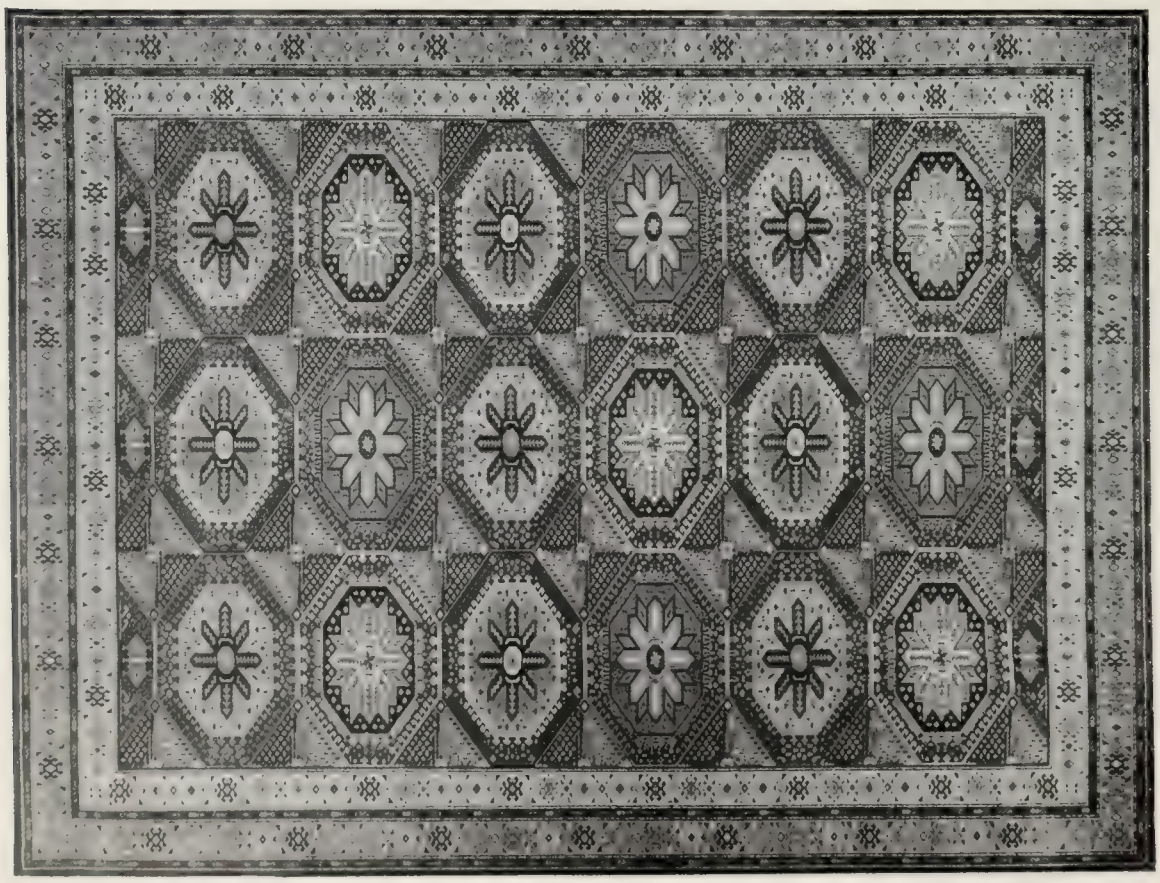
earlier product of the East and the later wherever the later shows itself inferior. Where the modern Oriental product measures up to the earlier standard it is still true that the scheme of its manufacture has come down practically unaltered. The weaver of to-day still follows the slow and painstaking hand processes. This results in maintaining a high cost, which puts the genuine Oriental product out of the question in many cases.



Courtesy of M. J. Whittall

IN THE TABRIZ RUGS THE CENTER MEDALLION IS RICH IN COLOR AND THE DECORATIVE FLORAL FORMS ARE CHARACTERISTIC

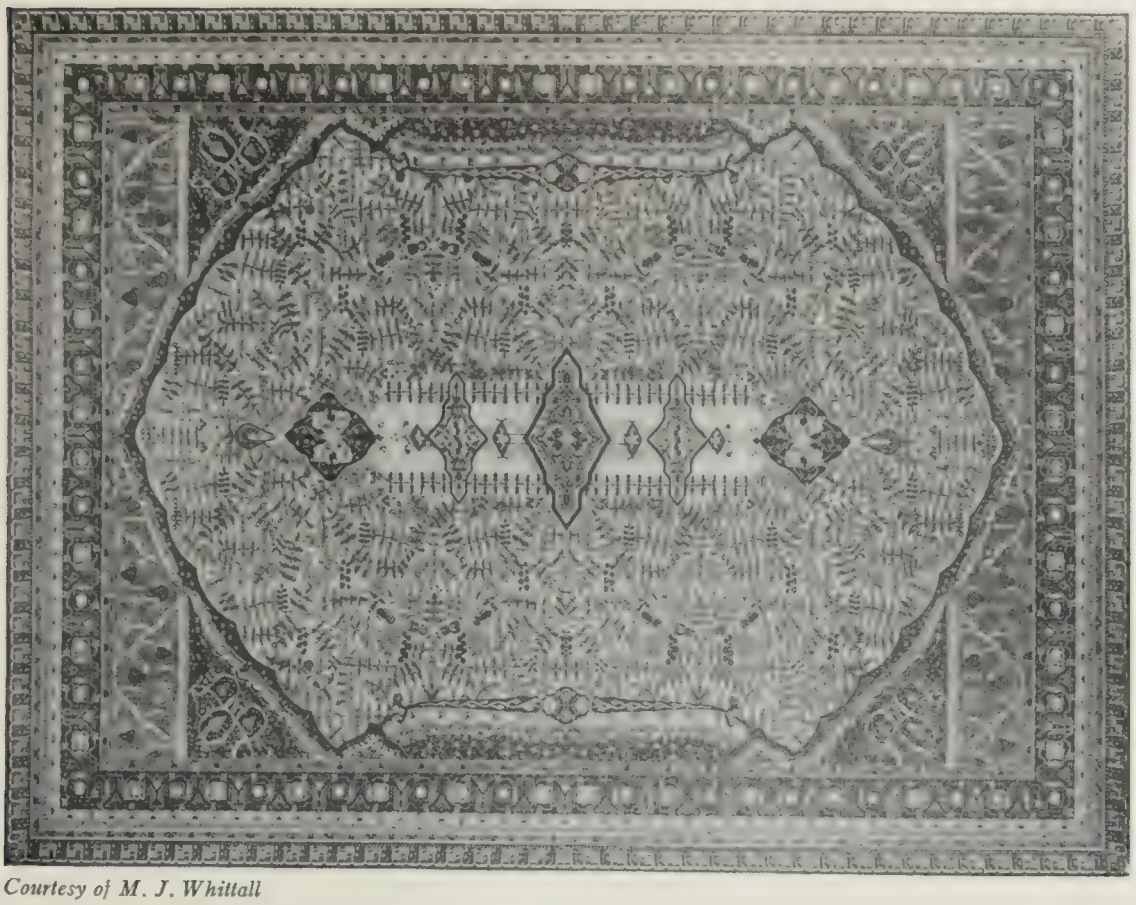
The first essentials in floor covering are, of course, utilitarian. The rug or carpet must be durable, and this involves good workmanship and the use of good material. Granted these factors, the problem of decoration begins. Even a rag carpet, the usefulness and appropriateness of which is, of course, decidedly limited, may fit well in a decorative scheme, and, on the other hand, the best made modern floor covering may be an abomination. The question is one of design, of figure and color effect, and has been in recent times, and to some extent is still, a vexatiously difficult one.



Courtesy of M. J. Whittall

THE SOUMAK RUGS ARE CHARACTERIZED BY THE RUNNING HOOK DESIGN

The manufacturers, some of whose rugs in half a dozen examples are here reproduced, have shown an enlightened regard to artistic needs and a degree of good sense that invites commendation by their successful working out of the



Courtesy of M. J. Whittall

IN THE ANTIQUE KIRMAN RUG THE ARTISTIC ARRANGEMENT OF FLOWERS, CYPRESS TREES AND PALM EFFECTS IS MOST PLEASING

problem. Being in command of a long practical experience in weaving by the best modern mechanical means, they have addressed a simple solution to the task of rendering their product of esthetic value. It is hardly to be said that the reproduction of Oriental designs is a novelty. But in this case the distinction comes from the painstaking care which has been used to reproduce the purest designs in the faithfulest manner. The result is that the householder of moderate means finds within the limits of expense rugs of tested quality, which without pretending to be Oriential are replicas in full detail of the best Oriental patterns. Some of these reproductions are a keen delight to the eye and would not offend the veriest collector.

The wool used for making carpet is quite different from the wool used for making cloth. Carpet wool has to have peculiar features of strength and firmness in order to get certain weaving qualities. The wool used in the face of cloth is soft and would not stand the strain of being walked on, as carpet is, for any length of time. For such a quality of rug wool has to be bought where it is tough and long. Such wool comes from countries that are comparatively desert, barren and mountainous, the native sheep being hardy animals and their wool protecting them.



Courtesy of M. J. Whittall

BOKHARA TRAPPINGS—A USEFUL AND DECORATIVE FLOOR COVERING

ADOLPH A. WEINMAN'S MONUMENT TO MAJOR-GENERAL ALEXANDER MACOMB.

BY CLARA E. DYAR

THE monument to Maj.-Gen. Alexander Macomb, unveiled in Detroit on September 11, 1908, stamps the Michigan Society of the Daughters of 1812 as patriots in the artistic as well as in the political sense. No finer memorial than that erected by Mr. Adolph A. Weinman in honor of the hero of the battle of Plattsburg can be conceived, when we consider the amount of money to which the sculptor was limited.

At first sight one is impressed by the consistent military character of the monument as a whole. The main pedestal, simple in design and ornamentation, rises from a pavement of pebbles laid in cement, and is flanked by three smaller pedestals bearing cannon of the period of 1812. The general plan of the monument is that of a circle, and the three gun pedestals are connected at the sides and rear by a low parapet wall. In front of the pedestal, and facing south, are three low steps. Above these steps we find the name Macomb cut in incised letters and framed by two carved wreaths of oak and laurel intertwined.

On the back of the pedestal is the inscription: "To Maj-Gen. Alexander Macomb, Commanding the



STATUE OF GENERAL ALEXANDER MACOMB
DETROIT, MICH.

BY A. A. WEINMAN



STATUE OF GENERAL ALEXANDER MACOMB BY A. A. WEINMAN
DETROIT, MICH.

Army of the United States—Hero of the Battle of Plattsburg. This monument is erected in the city of his birth by the Michigan Society of the United States Daughters of 1812, September 11, 1908."

The granite used in the monument is of a pinkish color, mottled with black and green, and harmonizes well with the pebble pavement and the green of the cannon and statue.

The sculptor has expressed the Irish-French ancestry of Macomb in the nervous energy of the strong, lithe figure, and, in the tightly clasped hands, the tense attitude of the commander before a critical battle. This expression of extreme concentration is the most original note in the composition, and is relieved from too great monotony by the fine flowing lines of the army cloak blown forward by the wind.

The costume of 1812 is very suitable to artistic treatment: the coat lends itself to a decorative arrangement in contrast to the plain surface of the cloak, the rolling collar of the latter relieving the stiffness of the collar of the uniform and breaking the long shoulder line. The hat, though at first difficult to adjust because of a triangular shadow cast over the eyes, is slightly tilted to shift this shadow and avoid too great regularity.

The statue is throbbing with life, and possesses some of that stimulating and idealistic quality which we find in the work of Mr. Weinman's master, Saint-Gaudens. The one detail of the cloak, mentioned above, seems to suggest the storm of battle through which the anxious general is to pass on the morrow.

The monument, without doubt, places its author in the front rank of younger American sculptors, and the Michigan Society of the Daughters of 1812, with its president, Mrs. Bertram C. Whitney, were both wise and fortunate in securing the services of so worthy an interpreter of the land hero of the War of 1812.

William MacGregor Paxton

WILLIAM MAC GREGOR PAXTON
BY PHILIP HALE

William MacGregor Paxton began his artistic education at the Cowles Art School, where the late and much-lamented Dennis Bunker taught. A student could hardly have had a better master in the rudiments of his art. Bunker was a thoroughly trained man, who knew how to impart what he had learned; so much so that when Mr. Paxton went to Paris he already knew most of what the French schools had to teach him. He was a good draughtsman and could paint from an academic standpoint passably well. In Paris he studied at the Ecole des Beaux Arts, under Gerôme, and at Julian's Academy. Perhaps he was under a certain disadvantage in being so well prepared that he had not much to learn on the academic side; at all events these years in Paris were spent largely in experiments, some of which have had a very definite influence on his work; and yet these experiments in themselves were not at all what he has come to say in these days. They, with many fine things of his more recent work, were all destroyed in a fire which burned the Harcourt Studios in Boston a few years ago. It is a pity, for these pictures, like all the early work of a man of talent, would have been interesting in the future.

Returning to Boston, Mr. Paxton had a pretty hard row to hoe for some time, like so many other young men of ability; and his work though able and skilful did not satisfy him and did not, indeed, express him as his later stuff has done.

About ten years ago, however, he began to produce very remarkable work. He seemed to have found his way at last and his painting, which had till then seemed promising, became masterly.

One of the first of these fine things was a portrait of his wife, against a reddish tapestry. This and a number of other strong pictures were exhibited at the St. Botolph Club in the winter of 1899 and made a very considerable stir.

Since that time he has gone on in the same method and manner of painting, with constant improvement. The chief mark or note of his work is its uncompromising verity. He paints the thing as he sees it and even if one chances not to wholly agree with his presentment it is impossible not to note the sincerity and directness with which the thing seen is recorded.

The note of Mr. Paxton's work is this sincerity. There never was a man who tried harder to get



THE LISTENER — BY W. M. PAXTON



THE PEARL NECKLACE — BY W. M. PAXTON

the aspect of things, the look of nature, and very few have been more successful. In fact, in certain directions none have. When one sees a picture in his studio beside the model and compares them in the mirror across the room, there is no appreciable difference between the picture and the model. One has to look a long while before one distinguishes certain slight differences. It may be here and there that the local color of the picture is a little forced, that an eyelid comes a bit sharp against the eye, or the edge of a shadow against the background may be a trifle sharp. But the general verisimilitude of the thing is astonishing.

Of course, there are always plenty of people to say that this verisimilitude doesn't at all matter; to say that feeling, expression, soul are the qualities our painter should try for. One has a dim idea of what they are talking about, but it seems vaguely expressed. One can't admire or criticize a thing for the having or the lack of these qualities. One can say, if one have knowledge enough, "The drawing of this hand seems wrong, that face looks a little purplish in color, the background appears to come forward too much"; but one can't tell whether a personality in a picture is thinking about his Deity or his dinner. You can't tell exactly what people are thinking about; if you could, there'd be fewer "con" games. There are certain attributes used to express ideas, as a cornucopia for abundance, or a cross for religion. But these are purely conventional. In the same way the old masters used upraised eyes with a shine to them for Faith, Hope, Charity, as the case might be, and squinnied eyes for avarice. But we all know some of the kindest and most generous souls whose eyes squinny and any healthy, stupid woman can turn up her eyes at a pinch.

As to "Feeling" it's a difficult matter to discuss. Some painters undeniably have it, others do not. But lots of painters who never felt anything but tired make a bluff at the quality and turn it into dollars; while some of the most sensitive and exquisite painters are denied the quality of feeling by the sentimental until their "vogue" demands it. Velasquez, Vermeer and Degas were all denied that attribute. Nowadays just the people who couldn't see it are amusing in their protestations about Velasquez's "dignity," Vermeer's "distinction," Degas's "morbid charm." Mr. Paxton's best pictures seem to me to have a great deal of feeling, not the kind that's got by 'sfumato painting,

or by sickly sweet color, but what comes from a healthy, intense sentiment of nature. Too many of our exquisite painters "die of a rose in aromatic pain." Well, it would be a rude rose that could make our Paxton sneeze.

So it is with what is called "good taste." This is, too often, mere mental squeamishness. Personally I think Mr. Paxton's pictures are in better taste than say those of Burne Jones; because the first man's work is healthy, that of the second a little *pourri et faisandé*. Mr. Paxton shares with the Venetians and the Dutchmen their liking for broad forms, full lines, and fat facture, and for big, healthy, cheerful women. He's interested in the life, the character and the joy of the thing.

It is one of the defects of many of our American painters that they think too much of sentiment, quality, distinction, and not enough of getting the thing like. If Mr. Paxton had every defect attributed to him he still ought to be welcomed as an admirable counter-irritant to our green-sickness. But as a matter of fact, he hasn't these defects; that is, to the extent charged. I don't mean at all that he's an impeccable painter. Like all strong men he has the defects of his qualities. But his work is true, sincere, brilliant, well made, and, best of all, it's vital and sound.

We hear a good deal, in Boston at least, about the famous binocular vision theory. It's as simple as this. One day in painting, Mr. Paxton had trouble in making the line of a picture frame against the model's head in the right place. He would close one eye, as artists have a trick of doing, and the frame would seem to be something to the left, then he would close the other eye and the frame would seem to be more to the right, then he opened both eyes and the frame seemed in two places at once. So he tried this experiment, which is easy enough for all to try. If you hold up your finger at arms length and focus both eyes on it, you will note that the things behind it seem to be double. On the other hand, if you focus on some object in the distance with the hand still outstretched, you will notice that there seem to be two fingers. Drunken men at times observe a somewhat similar phenomenon because their eyes refuse to focus on anything. From this our painter deduced the rule that upright lines behind or before the focusing point go double. And he painted the picture frames in his background in this way. The joke of it is that he painted in this manner for years without any one noticing what he was up to; they only perceived that his backgrounds had a remarkable quality of "staying back." When at last he told his discovery some applauded him, others said he was an idiot and went home and did it themselves, and still others have never quite understood what he was talking about.



CHERRY — BY W. M. PAXTON

HENRY JOSEPH BREUER—A NOTE

MR. HENRY JOSEPH BREUER was born in Philadelphia, began his art studies in Buffalo, N. Y., continued them in Cincinnati, Ohio, and afterward went abroad, studying in Paris and London, and then returned to California, where he has worked for the past fifteen years.

In Paris he came under the influence of the Barbizon School and was especially impressed by Corot, a fact that is slightly evidenced in his earlier work; but being a man of strong individuality and real creative ability he adopted the good in all methods and was quick to recognize the futility of any method in itself. As an aid to development along individual and original lines he has spent many years in California, where the "atmosphere" is individualistic in all activities, and he was there isolated to an extent from the "schools" and of necessity studied nature more than art. It has been his endeavor to avoid the "schools" and work out his own salvation along independent lines. Having a splendid eye for detail, he applies it with a creative imagination, evidenced in his synthetic method, which gives a balance and sense of completeness to his compositions. For instance, in the *Yosemite Falls* there is seen his truth to nature and mastery of detail worked out into a perfect whole that is satisfying to the eye and filled with poetic suggestion and imagination. In this picture he has marvelously suggested that recognition of an unseen, mysterious power which we all experience in the presence of nature in her grander moods, and has succeeded notably in suggesting the grandeur of nature without falling into the "grand style."



YOSEMITE FALLS — BY HENRY JOSEPH BREUER



A CALIFORNIA SUNSET — BY HENRY JOSEPH BREUER

IN THE GALLERIES

AMONG the interesting exhibitions scheduled for the month are three at the Knoedler Galleries, 355 Fifth Avenue. Recent work by P. L. Rosseau, whose qualities were recently the subject of an article in these pages, will be on view to November 27. Exhibitions of work by Frederic Remington and Harrington Mann will follow, the latter continuing until December 4, the former till December 11. Two canvases which have recently attracted attention at these galleries are the Bastien-Lepage and the Baron Leys here reproduced.

The *Annunciation of the Angel to the Shepherds* won the artist the second Prix de Rome in 1875 and was shown at the Universal Exhibition in 1889. In the halo and the ornaments of the girdle worn by the angel the conventional device of the old altar decoration has been used. The gold is applied in gesso, or with the same effect intended. In the distance, behind the angel's head, a rainbow rests over Bethlehem, another bit of conventional interpretation, unless it answers to a variation of the story. These formal touches are in contrast with all the remaining points of treatment. It will, perhaps, hardly do to say, as is usually said of Bastien-Lepage, that in the shepherds he has painted the peasants of his own Lorraine. He has, at least, shown some antiquarian attempt in their costume. Yet the whole scene is conceived intimately and simply. The two shepherds on their knees—rather stupid fellows, unkempt and weather-beaten—have hardly roused themselves. If they have been tending their flocks at all they must have been seated drowsily about their fire. There is a good deal of sleep left in them. One, the elder, peers round the angel's swaying robe at the distant village to see, as it were, if the news is blazoned there. The second, directly before the angel, lifts his hands like two paws and takes in the words with the blankest incredulity. Both figures give an expression of actuality to the dramatic moment.



Courtesy of M. Knoedler & Co.

THE ANNUNCIATION TO THE SHEPHERDS BY BASTIEN-LEPAGE



Courtesy of M. Knoedler & Co.

THE DECLARATION BY BARON LEYS

At the other side of the fire another shepherd, a sounder sleeper, is still in the depths of his night's rest, a notion quite in harmony with the generally simple tale of the Gospels, which are marked in so many places with a verity of observation in the seemingly unimportant record of human trivialities.

The angel, too, is no glorious apparition of an unapproachable, all-knowing spirit. We have recently witnessed considerable controversy, set off by the works of one of our sculptors for a cathedral, over the moot question of the sex of angels. The painter here would seem to have made the same choice as the sculptor. The angel has a girlish face and mien. At all events, it is childlike. She does not stand afar off or rest above the level of their eyes. She has swooped down upon the ground and roused them and is delivering her message faithfully but without any commanding assurance and with the constrained, almost awkward, gesture which would be used by one not altogether at ease in formal address. With all these elements of simply drawn character the whole picture gains decidedly in its narration. Bastien-Lepage, who was so little attuned to the academic, paints an annunciation with a greater sense of fact than is usual in the subject. The scene was one which particularly wooed his poetic fancy. He contested the Prix de Rome in 1875 with a painting of the same subject. This earlier work received the medal at the World Exhibition in 1878 and was the painting which Sarah Bernhardt crowned with laurel at the competitive exhibition. It is now in France.

A more interesting contrast to the tendencies represented by the Frenchman could hardly be presented than the notable example of the art of the Belgian baron, Jean Auguste Henri Leys, the master of Alma Tadema, a painter whom fortune favored almost from the start and made a national figure. Yet for all their obvious dissimilarity they had this in common, that each, after his own fashion, harked back to nature. Perhaps this is a hasty saying. For it is also true that each harked back in a fashion not primarily his own, except as distinguished from the other. The Frenchman, who though a contemporary lived later (1848–1884, while Leys was 1815–1869), followed his Manet; toned down the emphatic expression of new princi-



Courtesy of Arthur Tooth & Sons

IN THE WOODS, FOREST OF FONTAINEBLEAU — BY CHARLES JACQUE

ples, but, so doing, helped to win them a place in popular regard. Baron Leys also opposed the academic, but he fought the fight against the somewhat vapid idealism of the day by a deliberate plunge into the farther past. Far from handing on a modified radicalism, he resurrected the vital observation, the veracious delineation of Dürer and Cranach. As he did this with a masterful loyalty his product in itself denies an original inspiriation. He insisted on being archaic and quaint. Besides adopting with a success that few could attain the older German fashion of minute detail he even declined to apply the method to recording the world about him. His subjects are as much a rehabilitation of the past as his technique. In this he was what is called a historical painter, yet in no way of the tribe that had been delighting in the academic model and the conventional pose and type. He was a genre painter of high talent who chose his themes from legend and history. He studied accessories from antiquarian plunder, but his people are flesh and blood, with all the sharp characteristics of real human beings in expression and attitude. That he advanced the representation of the human figure as a whole is more doubtful, for here his devotion to earlier traits came in, as it did, also, in his somewhat antiquated perspective. There is the same mannerism of drawing the body slightly stunted for the proportions of the naturally studied head. So with some of the faults of his chosen masters he reproduced many of their qualities that had been sadly lacking from later art, and his ability in rich color and subdued light needs no emphasizing.

Works by several men of the Barbizon school have been on view at the new galleries of Arthur Tooth & Sons, 580 Fifth Avenue, New York. A good example of Jacque is reproduced herewith. "The Troyon of Sheep," as he has been called, his right to the title is suggested again in this painting. He painted sheep at pasture or astray, at the verge of the woods or in the fold, in flocks or separately; in the daylight, at night, and especially at twilight or the evening hour. An engraver of distinction, he was strong in the sureness and command of his stroke, but his feeling is characteristically tender and delicate. He laid on his colors thickly, for nature, perhaps, never had a thin look to him. The Barbizon men were madly in love with the world out of doors, yet their enthusiasm was set in a spiritual sympathy. It was not so much the picture which concerned them, nor even the exterior view, neither the dominion over the flat canvas nor the lay of the land, but their cherished mood of affection for the play of light and the "circumambient air."



"THE BORDERLAND." FROM THE OIL-PAINTING BY JAMES AUMONIER, R.I.

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LEON DABO—LANDSCAPE PAINTER

BY J. NILSEN LAURVIK

CONTEMPORARY American art is getting known and respected abroad as a vital force very largely by reason of the excellent work done by our once-despised landscape painters. While the finest achievements of our figure and portrait painters still continue to be more or less cosmopolitan in character, more or less influenced by foreign models, the best work produced by American landscape painters is marked by a virility and a point of view essentially national. The growing consciousness that we possess a landscape not unfit to paint is made apparent in the increasing number of men who find their inspiration as well as their subject matter in their back yards, so to speak, and the No-Man's Land lying so long undiscovered under our very eyes is gradually being explored by such men as Messrs. Lawson, Redfield, Bellows and Glackens, who are recording the realistic aspect of familiar scenes with such splendid, convincing directness that we exclaim in surprise at the apparent obviousness of what we had never before noticed pictorially.

Unlike these robust, sturdy realists who write the resonant prose of nature with a precise and graphic power are those dreamers of fine dreams who abstract from the concrete facts of every-day life somewhat of its poetry, something of its ineffable beauty and elusive mystery. Among these, one of the most personal and interesting is Leon Dabo, whose subtle, delicately colorful evocations carry forward the ideas and theories of Whistler.

To give the character of nature, not the feature, by means of the familiar symbols of trees and rock, of land and sea, of azure vaulting skies and star-bejeweled firmament; to render up the intimate and evasive spirit of things, and to make visible these secret laws by means of line and color—that would seem to be the highest function of the landscape painter.

Here and there a few men, such as Tryon, Eduard Steichen and Bolton Coit Brown, are reflecting in their work somewhat of this mysterious and elusive spirit of nature. Of this small and select circle of painters Leon Dabo is one of the most sensitive and highly assimilative artists that have appeared in this country since the much-disputed author of the *Nocturne-Bognor*, the *Carlyle* and the *Symphony in Gray*.

Born in Detroit, Mich., some forty odd years ago, of French parents, Leon Dabo inherited from his father a strong predilection for art, and under his tutelage was made acquainted with the best work of the great modern and Oriental masters. At the age of sixteen he came to New York with the traditional few dollars in his pocket and entered the evening classes of an art academy, where he was assigned to the antique class, in which he followed the course of study usually prescribed for beginners. He did not continue long here, however. The dull, deadening routine of academic life was unsuited to his ardent temperament and he left the quiet, sedate schoolrooms of New York for the no less academic but more stirring and invigorating life of Paris. Here, instead of entering the *Beaux Arts*, he enrolled himself as a student in the *Ecole des Arts Decoratifs*, where he studied architecture and decoration.

Those were days of unusual activity in the arts, and Paris was the center of a vortex of conflicting ideas—Monet and Manet, Zola and Wagner, Whistler and Rodin were agitating the minds of the young and fecund students. In the midst of this life Leon Dabo lived for some years, diligently pursuing his studies and gradually coming to a clearer realization of himself, his temperament and the bent of his mind drawing him ever nearer in sympathy and understanding to the art of Monet and Whistler. In their work he found that intellectual and emotional stimulus which his temperament required, and from thence on he directed all his talent to the effort to fuse these two forces, with the result that eventually he produced something that is



Courtesy of Marchant & Co., London
HUDSON RIVER BY LEON DABO

specifically related to the art of both of these great innovators, but still remains, in its essence, peculiarly personal and Daboesque. It affords an important and significant clue to his art.

When he had completed his course at the *Ecole des Arts Decoratifs* Leon Dabo left Paris and wandered on foot through Germany and Switzerland, eventually reaching Italy, where he sojourned for a number of years. Here he became attached to the household of one of the high dignitaries of the church, and for a time it looked as though Mr. Dabo might become a prelate instead of a painter. And, indeed, it is not to be denied that even to-day this influence is strongly discernible in a certain Jesuitical *finesse*, tincturing both his art and actions, which baffles his friends and confounds his enemies.

To this stay in Italy may also be ascribed the classical *leit-motif* often found in his work, which lends to certain of his interpretations of Hudson and East River scenes the color and atmosphere of the blue, far-reaching, jewel-like Mediterranean. Like a rose jar, redolent of a dim past, many of Leon Dabo's canvases evoke the glory that was Greece and the grandeur that was Rome rather than stirring one with the pungent flavor and tang of our own day. It is as though the misty veil of time had been drawn over our contemporary life, giving a gentle and all-pervasive accent to the familiar.

Upon his return to America Mr. Dabo secured employment with a prominent firm of ecclesiastical decorators. Here his archeological and canonical knowledge, coupled with his technical ability, soon won for him an assured position, in which he distinguished himself for many years, carrying out



Courtesy of Fritz Gurlitt Galleries, Berlin

THE CLOUD
BY LEON DABO

various important schemes of decoration with marked success. Among these the most notable are, perhaps, certain friezes in the Roswell P. Flower Memorial Library at Watertown, N. Y., in which he collaborated with his brother, Theodore Scott Dabo, a colorist of unique power, and Charles R. Lamb, who, together with his brother, Frederick Stymetz Lamb, planned and carried out the entire scheme of the interior decorations of this beautiful building.

In the meantime, Leon Dabo was devoting all his spare moments—mornings and evenings, Sundays and holidays—to his study of landscape painting, which was the absorbing interest of his life. During this period he painted numerous studies of the ever-changing aspects of the Hackensack River and its environs as seen in the soft, diffused light of early morning, or in the dim twilight of approaching evening, as he passed to and from his work in New York. Thus it happened that the force of circumstances conspired to develop a natural predilection for morning and evening effects, the poetic interpretation of which has become the particular province of his art. These paintings attracted little or no attention except among a small circle of sympathetic friends, and one after the other was consistently refused by the juries of selection of our various art institutions.

Although Mr. Dabo had waited to make his début until what appeared to him a propitious moment, when American art—and landscape painting particularly—was beginning to meet with favor at home, he has so far failed to get an official hearing in his own country, and, like many another American, he is finding his first real encouragement abroad. As I foretold two years ago in my eulogistic appreciation of his art in the New York *Evening Post*, he has secured a recognition abroad such as it is in the power of only a very few in this country to accord an artist. His one-man show in Berlin in the summer of 1908 was much discussed and obtained for him the favorable consideration of some of the best German critics and connoisseurs, among whom Prof. Dr. Paul Clemen, of Bonn, is an enthusiastic admirer and collector of Mr. Dabo's paintings, of which there are several fine examples in his collection. The same occurred in London in the "Allied Artists' Exhibition," where his work met with marked attention from press and public alike. And yet on this side of the ocean his work is still so much caviar to the general public that it cannot even find its way into current exhibitions and is regarded by many as a fraud and a humbug. If all his detractors say is true, and one may accept Barnum's dictum that the American public loves to be humbugged—and Barnum knew this public about as well as it can be known—then Mr. Dabo should be one of the most popular instead of among the least-appreciated painters in this country to-day. But, if I may venture a guess, I think it is the general love of the obvious and of the outward pomp and show of thumb-marked reality that makes people dislike Mr. Dabo as they once hated and misunderstood his great exemplar, Whistler (whom they now accept as a matter of course without understanding him), neither of whom are concerned with embalming for our eternal weariness the trite and the obvious.

Despite this general neglect of dealers and art societies Mr. Dabo has, nevertheless, become one of the most discussed painters in America to-day. For he has the same happy faculty, as had Whistler, of provoking discussion about himself, combining a combative and assertive character with a temperament essentially feminine in its delicate sensitiveness. And here and there a few people, at last mindful of the trend of things, are awakening to the real merit of this man's work, and these long-neglected canvases are finally beginning to find their way into the collections of such men as Mr. Hugo Reisinger, Mr. Thomas A. Buckner and Mr. Samuel F. Buckner, while several art institutions, such as the Museum of Art in Detroit, the Herron Institute in Indianapolis and the Muncie Art Association in Muncie, Ind., have acquired important examples of his work. And, as this article goes to press, I receive an announcement that he has achieved the supreme stamp of approbation by having one of his canvases purchased by that discreet collector of American art, Mr. William T. Evans, for his national presentation collection at Washington, D.C. Thus has the erstwhile tardy foot of time outrun itself and realized my most sanguine expectations. Nothing further is now wanting than that Mr. Dabo be elected an N.A. at the earliest possible moment.

One of the most interesting and significant phases of modern painting is the tendency toward *abstract color*. Up to the present time this has found its most striking expression in the subtle, stenographic nuances of Cezanne, in the gorgeous and barbaric splendor of the Oriental patterns to which Matisse reduces his impressions of life, and in those mysterious, phantomlike adumbrations of that sad, neglected visionary of the palette, Theodore Scott Dabo, the highly gifted brother of the subject of this study. These three men have, each in his way, done more to give a new meaning to the word



Courtesy of Hugo Reisinger, Esq.

THE HUDSON IN WINTER
BY LEON BABO

painting than any one since Whistler; they have endowed color with new attributes, hitherto accorded to poetry and music alone. In them color stirs sentiments and emotions in much the same manner as do music or poetry or rare perfumes, and their whole art is an endeavor to evoke these sentiments and emotions in others. Needless to say, this is an art that is for the few only, while the multitude revel in their orgies of unrelated primary colors served up with an anecdote on the side. In this country we have so far progressed little beyond the much-applauded patriotic demonstration in red, white and blue, and the Star-Spangled Banner Period of American art is still upon us.

It is, therefore, not surprising to find the work of Leon Dabo, which reflects something of this new tendency toward abstract color, meeting with such scant approval among his own compatriots, who will no doubt acclaim him in due time, when he has been sufficiently fêted, and honored, and medaled abroad. A few more Queen's garden parties and he will be a famous man in America. In the meantime he is what he is: a landscape painter to whom landscape painting is only a pretext for beautiful color arrangements that have little or nothing to do with this or that locality. To be sure, most of his canvases have some such definite title as *The Hudson Dawn* or *The Weehawken Basin*, which is Mr. Dabo's little concession to the matter-of-fact mindedness of a certain part of the public. These expansive vistas of shimmering, opalescent water, dotted here and there with sultry moving sails, are rather the *Terra Incognita* of the spirit than any particular place on the map of your memory. However, like the work of all true artists, the subject matter of Leon Dabo's paintings, in so far as he permits himself any subject at all in his work, is intimately related to the simple events of his own life—his days in the country, his morning and evening trips on the Hudson River and his walks along its shores. Occasionally there is a somewhat more specific suggestion of these scenes in a canvas wherein he has been strongly moved by some particular aspect of the lower part of the East River, with its warehouses and barges, as seen at dusk, with its many twinkling, glimmering lights, or in the rosy effulgence of early morning, when the sun comes up behind the Brooklyn Bridge like a mighty red shield, and the little ferries bustle back and forth, fretting the water in their wake, and the golden dome above Park Row glows amber against the eastern sky. Or perchance it is the Weehawken Basin, full of ships with their tangle of spars and rigging, or Twenty-third Street, with its multitude of burning lights, as seen from Hoboken—of these and other places familiar to the New Yorker and the Jersey commuter one may find fugitive souvenirs in the paintings of Mr. Dabo.

Within these apparently circumscribed limits he finds a rich field for the adequate expression of his peculiar talent. He loves the water as seen at dawn, shrouded with a floating, moving veil of mist, or as seen toward evening when the faint, disappearing shafts of light find their fellows in the broad expanse of calm river or mirrorlike bay.

He, too, has made excursions into that mysterious realm of nocturnal shadows, first explored and made known to the world by Whistler, and in his paintings of night Leon Dabo has contributed to the world's art a few memorable canvases. And now and then, at rare intervals, there have appeared from his facile and indefatigable brush occasional mementos of the land, such as a few snow scenes that linger in the memory by reason of their crystalline, jewel-like beauty, presenting the glittering splendor of winter as but few have done.

His work represents a singleness of idea and manner to a degree unusual in modern art—the representation of the ever-shifting and infinite nuances of light and color as shown at all hours of the day on the river front, and a multitude of variations on this same theme—that is: *light*, especially light playing upon the surface of bay or river. This may be called the Dabo manner. Of necessity a certain monotony ensues by reason of this constant repetition of the same theme and occasionally, in his nodding moments, he lapses into a mannerism that verges dangerously close on a formula. But few painters working to-day with a purpose as clearly preconceived as is his could show a greater number of canvases in which this intention has been carried out more consistently and with greater variety and interest, and his finest achievements are so far superior to anything of a similar character being done in this country that they give him a unique position among contemporary American landscape painters.

Though an avowed disciple of Whistler, he is by no means a slavish imitator of this master. Whistler sacrificed form for tone and Mr. Dabo sacrifices form for light and atmosphere, while seldom, if ever, forgetting tone, wherein lies both his difference and his similarity to the master. His art has been a gradual evolution from the tight and commonplace academic work of his early years to his impressionistic studies of light and atmosphere, ending with his researches into the significance and relation of



Courtesy of Detroit Museum of Art
THE SEA BY LEON DABO

color as revealed in the work of Whistler, and his study of line and arrangement as exemplified in the work of those two great Japanese masters, Hokusai and Hiroshige. Out of these varied influences he has taken what suited him and evolved therefrom an art that strongly reflects his own varied temperament.

The ambition, nay, one may say, the ruling passion, of the best painters of to-day is the rendering of the phenomena of light and atmosphere, and any estimate of the art of Leon Dabo would be incomplete without some further reference to this side of his work. The impressionists, through their interpreters, heralded far and wide their discovery of the means of rendering light with divided tones—pure color juxtaposed. They succeeded beyond anything hitherto accomplished in painting, but the method employed produced an unlovely surface quality made up of a series of dots and spots which made the means flauntingly apparent. That was and has continued to be its most serious drawback, and it is in this respect that Mr. Dabo has triumphed over many of his contemporaries. His finest work is characterized by an effulgence of light that floods the canvas and is no less actual than that produced by Monet, but without the means being so obviously apparent—one is seldom reminded of paint in the best of Mr. Dabo's canvases. Where the impressionists affect subjects in full sunlight in order to convey an illusion of luminosity Leon Dabo chooses by preference the gray, low-toned manifestations of nature and invests his paintings with an all-pervading series of vibrations of light, always adhering to



Collection of Prof. Paul Clemen

FETE DE NUIT BY LEON DABO

Whistler's dictum that "work only hides work"—*i.e.*, the means.

In all this, Mr. Dabo has very definite and clearly formulated ideas, which he unweariedly enunciates in no uncertain manner. He firmly maintains that nothing must be left to a happy caprice of the moment, to the fantastic inspiration of haphazard accident. His is an arbitrary art wherein everything has been arranged and combined, every spot of color, every line and figure have been carefully considered in relation to the whole, and he, like Bolton Coit Brown, claims for it the precise forethought of the mathematician. Thus he is often heard to say that this or that tree or rock is of no interest to him in itself and is introduced only to serve as a spot of color or as a pretext for a deliberate discord, in which he is confirmed by the practice of Whistler, to whom the correct placing of the butterfly signature was as important a factor in the final result as any other part of the canvas. This is the sum and substance of Mr. Dabo's technique, which differentiates him from that vast herd of willy-nilly painters who still believe that there is some special virtue in mere pigment, and who, by the grace of palette and brush, are called artists, while they continue to remain ignorant of the real, expressive technique of painting, which creates the illusion of life and movement on a canvas by means of light and line and color. And the voice of the Master reechoes down the corridors of Time.—J. N. L.

An exhibition of the works of Wm. M. Chase will be seen in January at the National Arts Club.

THE LANDSCAPE PAINTINGS OF JAMES AUMONIER, R.I. BY WALTER BAYES.

A FRIENDSHIP between two families persisting now into the second generation makes it so difficult to assume the position of complete impartiality proper to a critic that I propose in writing of Mr. Aumonier to discuss not so much the stature as the build of the man, and to give within a necessarily narrow compass some idea of the qualities I find in his work. And this not of course for the benefit of painters, for each of the several factions which respectively claim at the present day a monopoly of artistic merit will be found to have a certain respect for his work, but as a hint for the conscientious layman for whom painting, and landscape painting in particular, is often a sore puzzle.

Mr. Aumonier's development would seem to have run on somewhat traditional lines. That is to say, he passed through a period of careful study, from which he emerged gradually into a freer manner. His first attempts at painting were self-taught. I have seen actually the first picture he ever did—an oil-painting of primitive character, done from an engraving with paints supplied by the village carriage painter, and it has considerable decorative quality, and is in admirable condition in spite of the fact that more than one of the pigments used are such as chemists frown upon. His earlier manhood was spent in doing designs for calico-printing, his spare time only being available for painting, and this continued to be the case until the American War, by its bad effect on the cotton industry, made it possible for the wily designer to offer (apparently as a kindness to his employer) to put himself on "half-time." The offer was gratefully accepted, and the designer never went back, for, in the first place, he had acquired great facility in producing the realistic floral designs (then the sole fashion in cotton printing), and could turn out as many as were wanted in a short space of time; and, in the second place, he had even while at work as a designer begun to establish for himself a position as a painter. Without friends among London artists, he went, as everyone did in those days, to "Heatherley's" to study, and it was a landscape shown there which brought him an invitation from Mr. Wyllie (the father of Mr. W. L. Wyllie and Mr. Charles Wyllie) to bring round to



"AT GILSLAND, NORTHUMBERLAND" BY JAMES AUMONIER

his studio from time to time any work he was doing and get advice on it. The invitation was promptly accepted, and at the outset of his career substantial assistance was thus given to the artist by men who, though his juniors, were older painters. Mr. W. L. Wyllie was astonishingly precocious, painting brilliantly even as a boy, while Mr. Aumonier frankly admits that *Waterlilies*, the first picture he had at the Royal Academy, owed its being not a little to the friendly assistance of Mr. Lionel Smythe, who—a half-brother of the Wyllies—was working in the same studio.

Though later in date, the picture of a similar subject now reproduced in colour shows the style built up on these early influences. In the very extensive foreground the eye is adroitly led through an elaboration of charming detail, the thread of interest, if somewhat tenuous, being well held throughout. It is agreeable and ingenious, but not at bottom powerful in structure. At any rate, the structure is used only as a binding element for detail which the artist is bent on introducing, whereas in his later work we shall find it to be the rule that only such detail is admitted as naturally arises out of the pictorial structure.

This distinction is of great importance. The number of tones a picture may have is limited by the range of the palette and the subtlety of distinction permitted by the artist's method of handling paint. Multiplicity of form is unlimited —may be carried to any pitch by enlarging the scale of the canvas and reducing that of the brush. A painter whose interest is primarily in the structure of a complicated passage of natural form will tend thus to elaborate forms, and many Academy landscapes are yearly produced by this method. While, however, such efforts may occasionally have the charm which belongs to sincerity, even in a juvenile outlook, yet anyone with a keen sense of the dignity of a picture will feel that it is the number of its tones which must be the measure of its proper degree of elaboration. To distribute these broadly over the canvas, strongly articulated one with the other, is to paint soundly. To subdivide them into minute forms for purposes of naturalistic rendering is almost inevitably to overdevelop the design at its extremities at the expense of mass and unity.

An ever-increasing dislike of such invertebrate pictorial structure is at the bottom of much which,



"AT WRANGLE, LINCOLNSHIRE" BY JAMES AUMONIER



"AN UPLAND MEADOW"
BY JAMES AUMONIER

in Mr. Aumonier's later work, might seem to the casual observer approximate draughtsmanship, and it is important to keep strongly before the lay public the fact that, however debarred from photographic literalness such work may be, it has its own very exacting standards of precision. To make of drawing a comparison of the character of such forms as naturally compare by similarity of apparent scale, so that a bough in the foreground compares with a tree in the middle distance, and that again with a whole hillside on the skyline, implies a science not really less exact, though certainly less rigid, than the copyist's monotonous analysis of the form of every object in the picture. At the same time, while few English landscape painters to-day have a surer sense of the enclosing rhythms visible through the tangle of nature's form, few are less doctrinaire—less self-conscious in their pursuit of such abstractions — than Mr. Aumonier. Accustomed to work for a public whose standards, consciously at least, were those of realism, and not having had in youth much of that specialised art education which tempts a painter to take up a position on the dangerous pinnacle of disdain for the ignorant crowd, he has remained careful that his picture should conform to what for the plain man is probable and natural.

This differentiates his work from that of so typically more recent a painter as, say, Mr. Wilson Steer, who came to his heritage from Constable by way of the French Impressionists. While these latter were at work acting and re-acting on one another in a way which gave a certain solidarity to their effort, there were painters of the open-air in England also, but their development was characteristically British by the hole-and-corner fashion in which it proceeded. Painters like Mark Fisher, Buxton Knight, Holloway, and the subject of this essay, may be said to belong to the same school. but hardly as Monet and Sisley belonged to the same school. Each seems to have worried out his principles and practice independently, and because of this some of them preserved in their work odd peculiarities, the accidents as well as the essence of their life of original experiment. I must say that I have strong relish for this personal quality, which recalls to me the tough fibre of a tree which has grown slowly under difficulties. Their younger followers, advantaging by their example, may grow straighter, develop their art more logically, but they hardly promise to develop along with it the



"AMBERSHAM COMMON, SUSSEX" BY JAMES AUMONIER



"ELMS IN SPRING TIME, EAST ASHLING, SUSSEX." BY JAMES AUMONIER



"NEAR MALDON, ESSEX" BY JAMES AUMONIER

same grit and personal character. At any rate, this group of painters, so widely different in temperament, are sure of a niche in the history of Art. Clearly they are of the seed of Constable, but it would puzzle anyone to establish the connecting link. I have fancied sometimes that there was a foreshadowing of something of Mr. Aumonier's quality in the work of a weaker but occasionally charming painter, Alfred Vickers, but I believe there was no personal connection between the two artists. An influence which Mr. Aumonier quite acknowledges was that of his friend James Charles, on whom he also, in turn, no doubt, exercised an influence; but here again, as in the case of Mr. Smythe, the fundamental attitude of the painters was different. It was but the fortuitous meeting of two men of character.

Such encounters probably retarded rather than hastened the development of the artist's bent, but by retarding maturity enriched the final result. Certainly they cannot be chronicled as stages in the transformation of the careful painter of detail into the painter of to-day, whose very considerable powers of landscape characterisation are always subordinated to the continuity of the development of his picture. The stages of that process are chronicled only in his pictures, of which certain may be cited as landmarks in his career, either by their having passed to public collections, or, if the egotism may be permitted, because they have particularly impressed the present writer. Among the latter is *The Village Congregation* of 1886, which remains a strong impression for me, though seen in early youth. Even at that age the extraordinary directness with which the figures were made to play their *rôle* in the landscape impressed, in spite of all the prejudices of ignorance, in favour of literal detail. *Under the Beech Trees*, shown in the Landscape Exhibition at the Old Water-Colour Society's Galleries in 1908, was a most happy example of a rather early tight picture re-touched in maturer years in such a way as to secure a unique combination of qualities, while among the typical pictures of his later manner I have found particular delight in *Evening on the Downs*, shown at the Goupil Gallery Salon, 1907, the quality of which is recalled by two of those now reproduced, viz., *Elms in Spring-Time*, and *At Wrangle, Lincolnshire*, and again in the powerful *Lonely Heath* of about half-a-dozen years back, to which the *Borderland* has some resemblance. A message of high appreciation of the *Lonely Heath* sent by Fantin Latour on its exhibition in the Salon was probably more flattering to the artist



"EAST ASHLING, SUSSEX"
BY JAMES AUMONIER

than any of the numer us instances of purchase of his work by public galleries. Among these occasions, however, may be recalled the two Chantrey purchases (*The Sheepwashing*, in 1889, and the *Black Mountains*, in 1905), the acquirement of the *Silver Lining to the Cloud*, by the city of Manchester, in 1890, and of *Lancing Mill* (from the Academy of 1893), for Tasmania, and the *Herefordshire Common*, for Melbourne in 1903. These are all excellent pictures, but none, in my opinion, finer than the three previously cited, which are all still in the artist's possession and which show in a very wholesome degree great love for the facts of landscape subordinated to as strong a devotion to what I have before referred to as the "continuity" of his pictorial scheme. It is just because of his devotion to that continuity that we sometimes find, in some of his larger Academy pictures in particular, a slight want of the continuity of surface which makes the *Sheep on the Downs* so delightful in its subtly interwoven strands of significant colour, so that sky and trees and grass break up into rather similar dabs of paint, each nevertheless playing a lively part in the *ensemble* of a painting which is certainly not weak, but which might look a trifle disintegrated beside a fine Claude or a fine Wilson. One fancies the painter finding his vault of space (as it expands outwards from the mysterious centre of his picture) dividing towards the frame into more touches than he can get into nice relationship of form—more than he can characterise to day, at all events, and to-morrow is sending-in day for the R.A., and as he himself would say, "It really doesn't matter at the Academy; they only have time to look at the general effect of a picture."

How often when, with the self-confidence of callow youth, I have made minor criticisms on Mr. Aumonier's pictures, have I been met with this philosophic response. I never thought it adequate, because there are many other things which pass unnoticed at the Academy about which the painter was sternly and conscientiously resolved to be right. Rather the retort underlined a fundamental fact of the artist's career, which may well have had upon him a certain influence.



"A STUDY ON BOSHAM WATER" BY JAMES AUMONIER



"WATER LILIES." FROM THE OIL-PAINTING BY JAMES AUMONIER, R.I.



"WILD FLOWERS" BY JAMES AUMONIER

He is a product—as satisfactory a one as I know, and a far better one than we deserve—of the annual Royal Academy Exhibition. He has enjoyed a fair degree of patronage, but has never had a public of whom he was so secure as to make him independent of the R.A. as a place of sale in which he must compete afresh each year with all and sundry. It has kept him robust, but this habit of seeing his picture in imagination as surrounded by unquiet and turbulent form and colour, rather than in the tranquil spaces of the room it might decorate, cannot but have had a certain effect on Mr. Aumonier's ideals. It says much for his innate fineness of taste that the prospect never led him to meet tawdry theatricality with its own weapons. He had plenty of dramatic power for such a task, but seems to have had always a natural horror of pretentiousness. I have thought, however, that it leads him occasionally to over-centralise his compositions, to break his line for purposes of liveliness; but then, to my mind, almost all European painting is over vignetted —almost all *modern* painting sacrifices too much to vibration. It would tempt me too far to speculate on what Mr. Aumonier might have been had he been able to develop in more gracious conditions which had led to a habit of calmer planning and the use of more continuous line. It may be, after all, that his artistic personality—which would always make of him a genial, robust painter rather than a *raffiné*, a plain, unpretentious artist rather than a *figurant*—is just the one least likely to be injured by the ordeal of painting for Royal Academy Exhibitions, and most likely to be undervalued by those who organise them.

SOME AMERICAN FIGURE-PAINTERS. BY L. MECHLIN.

IT has been said, paradoxically, but with much truth, that the art of a country only becomes an international power when it ceases to be international. Great art is, of course, universal in its significance; but the greatest art is, without doubt, that which reflects, or embodies, the characteristic tendencies of the time and nation which gives, or has given, it birth. The same fundamental principles underlie all art; but the mastery of these is the beginning, rather than the end, of accomplishment. It is natural, therefore, that the watchers on the heights should be on the outlook for signs of developing individuality, and that the wayfarer from afar should be eagerly

questioned as to whether or not the art of his land is in this particular giving promise.

The United States is essentially a composite nation, but its people share in common certain fixed characteristics. Regardless of ancestry, and despite the levelling influence of travel, an American is rarely mistaken for the citizen of another country when met in a foreign land. And as with her people, so, in a measure, with her art, though in a less degree. America has borrowed prodigiously from England, Germany, France and Holland, but the wisdom thus acquired she has assimilated and is now bringing to fruition. The first American figure-painters got their training in London and followed English tradition. Later the Düsseldorf school attracted the American students, and even before its light had waned France came to the fore and exerted a powerful influence,



"LADY IN BLACK" BY WILLIAM M. CHASE



"THE TANAGRA" BY THOMAS P. ANSHUTZ

lessened, but by no means dissipated, eventually, by the teaching of the Dutch. Thus, briefly, may be traced the upbuilding of American art, and the lack of uniformity in the mass of American production explained.

There is a prevalent belief in Great Britain that the only American figure-painters of note are those who do not live in America; and not without reason. The names of Sargent and Shannon and Abbey, of Gari Melchers, Mary Cassatt and Elihu Vedder, loom large on both sides of the Atlantic; but the British critic visiting the great annual exhibitions of contemporary American paintings in the United States would find, as did the American critics who last summer visited the exhibitions of British art at Shepherd's Bush, London, and Edinburgh, that these artists are not the only figure-painters who are producing works of exceptional merit.

Abbott H. Thayer, whose work has already been the subject of an article in this magazine (see THE STUDIO, January, 1899), is without doubt one of the strongest of the living American figure-painters and one of the most individual. Neither a specially good colourist nor a finished technician, he yet gets into his pictures a kind of sculpturesque dignity which invariably lifts them above the general mass. As one of his colleagues has said, his draughtsmanship is large and ample, his colour held in big, simple masses, and his compositions are well balanced and decorative. He was a pupil of Gérôme, but has departed far from the teaching of his master, laying on his paint heavily and giving little heed to either surface finish or unimportant details. Mr. Thayer is not a prolific producer, nor is he one who passing from stage to stage has gradually evolved a style. Comparatively few works stand to his credit, but all of these betray the same marked individuality. It is, however, as an interpreter of Virginity that this painter is especially distinguished. In his *Caritas*, of the Museum of Fine Arts, Boston, *The Virgin*, given by Mr. Freer to the Smithsonian Institution, at Washington, and the *Virgin Enthroned* (reproduced in the article just mentioned), he has set forth a distinct type of womanhood—a noble ideal embodying national characteristics. His Virgins, it has been well said, are obviously intended to be adored, but they are at the same time essentially human. They are feminine but not coquettish; womanly but not weak; in expression courageous, unabashed and serene—the American girl at her best, the comrade as well as the helpmate of man.

George de Forest Brush, who also studied under Gérôme, is a less forceful painter, but a more skilful technician. His method is precise without being subtle—his canvases are more reminiscent, let us say, of Van Eyck than of Whistler. Mistaking the letter for the spirit, Mr. Brush, like so many other painters, wishing to give voice to a national instinct, turned his attention, when he first came back to America, to the painting of Indian pictures, and there is now in the Evans



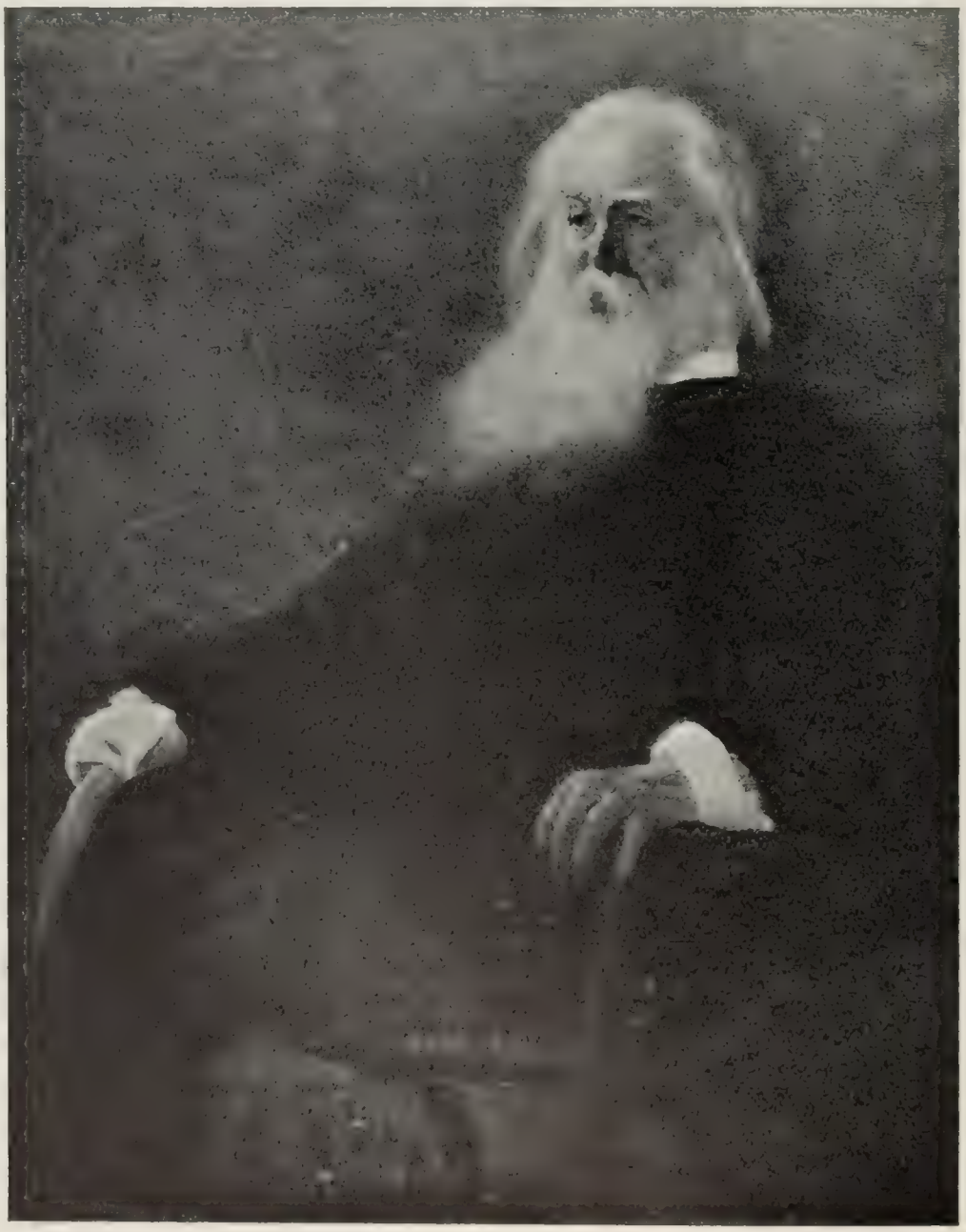
"THE FAMILY" (*Art Institute of Chicago*) BY GEORGE DE FOREST BRUSH

National Gallery collection at Washington, a canvas he produced during that period, depicting, with studious effort and no small show of scholarship, a moose hunt on one of the Adirondack lakes. For a number of years, however, Mr. Brush has confined himself to one subject—to the painting of what might be termed modern Madonnas. His wife and children have invariably served as his models and he has transcribed them with extreme literalness. The mother and rosy-cheeked baby in the Corcoran Gallery is one of his strongest works, but *In the Garden*, owned by the Metropolitan Museum, and *The Family*, recently acquired by the Art Institute of Chicago, are more pictorial. Only lately has a note of grace crept into Mr. Brush's paintings which have most frequently presented the sad and toilsome side of woman's life, suggesting the pain and hardship of her lot rather than the holy joy of motherhood.

There is a certain kinship between the technique of George de Forest Brush and Winslow Homer, though the latter paints more broadly than the former. Here, however, all similarity ends. Mr. Homer began as a newspaper illustrator, back at the time of the Civil War, and is almost entirely self taught. He has followed no one, he has not even consorted with those of his kind, he has mastered his art in his own way, but he has mastered it fully. Mr. Homer has painted the negroes, and the Indians, but best of all the seafaring people of the New England coast, whose life he has interpreted with remarkable sympathy and understanding. That his pictures could not have been produced anywhere save in America and by an American seems probable. They are, for the most part, epics of the sea, full of the force of uncontrolled nature, the bigness of the outdoor world, the beauty of power.

A greater contrast could scarcely be imagined to exist than is observable between the works of Winslow Homer and those of Thomas W. Dewing. Mr. Dewing pictures, almost exclusively, young women of a somewhat fragile and highly cultured type, in rooms, which, in environment, are equally æsthetic. He cannot, however, be classed with the painters of the mode, nor with the ultra impressionists, for while his women belong unquestionably to the upper classes they take their places in his compositions quite impersonally, and though he reduces his technical equations to the lowest terms he pays much heed to minutiæ.

It is true, as Mr. T. Martin Wood has remarked in his admirable article on George Elmer Browne, published in a recent issue of THE STUDIO, that



PORTRAIT OF WALT WHITMAN — BY JOHN W. ALEXANDER



(*By permission of*
Mr. N. E. Montross)

"GIRL CROCHETING"
BY EDMUND C. TARBELL



PORTRAIT OF A LADY
BY F. W. BENSON



(*Copyright of*
Mr. N. E. Montross)

"THE GUITAR PLAYER"
BY JOSEPH DE CAMP



"PORTRAIT OF MY DAUGHTERS" (*Copyright of Mr. N. E. Montross*) BY FRANK W. BENSON



"THE WOOD CUTTERS" (*Copyright of Mr. N. E. Montross*) BY HORATIO WALKER

American Figure Painters

American painters have not infrequently lost, through over facility, all that was American in the ateliers of Paris, but there are some notable exceptions to this rule. Edmund C. Tarbell, Frank W. Benson and Robert Reid, who are all to be reckoned with the leading American figure painters, studied in Paris, and at the time when the French impressionists were exerting the strongest influence. All three returned to their native land deeply imbued with the theories of light, but not one was willing to accept ready-made formulas and each has worked out the problem along an entirely different line. Mr. Tarbell has attained greatest success in picturing scenes of home life, neither humble nor yet stilted, which painters generally have regarded as unpicturesque, if not unpaintable, discovering in those things nearest at hand true charm and significance. Light and air confined within the four walls of a well furnished room he has learned to interpret, and attractively. When it is said that all the American figure painters have turned illustrators, one can point to Mr. Tarbell's pictures in confutation. Placing no dependence upon what may be designated as a literary interest, and without forced sentiment, Mr. Tarbell has produced paintings both significant and appealing. He is an excellent draughtsman and colourist.

Mr. Benson has devoted himself largely to the interpretation of outdoor themes—landscapes with figures—summer pictures full of dazzling sunshine and vivid colour. Often he pictures the same people that Mr. Tarbell has painted, but, as it were, on holiday. His brushwork is sprightly and his canvases are essentially vital.

Mr. Reid has also shown a preference for painting in the open, posing his models in outdoor light and representing them, as a rule, with floral backgrounds. His style and manner are, however, very different from those of his confrères, and in fact all others. He paints with a rather dry brush, in a high key, and his pictures frequently have a frosty appearance which suggests perhaps an almost too obvious atmosphere. They are not human documents, but decorative arrangements set forth apparently for no other purpose than to manifest a hitherto hidden beauty which the painter himself has discovered. So new, moreover, is the discovery that, at first, one is tempted to discredit its truth, but gradually it becomes convincing. To the initiated Mr. Reid's pictures are insistently charming.

Dry colour, laid on with short broken strokes, is characteristic of J. Alden Weir's paintings, but neither sunlight nor atmosphere have wiled him from the more serious problem of depicting beauty of human character. Doubtless he loves colour and knows well how to compose gentle harmonies,



"THE YELLOW FLOWER" BY ROBERT REID

out his pictures are primarily portrait studies—transcriptions of strong, individual personalities.

On the other hand Joseph De Camp and Sergeant Kendall both use rather heavy colour and allow it to flow freely. Mr. De Camp's colour is sometimes hot but his compositions are good and his paintings toneful. Mr. Kendall's latest paintings display a surface finish which, both in colour and quality suggest the translucent glaze on a rare piece of Japanese pottery.

In the production of large decorative canvases few have excelled Hugo Ballin, whose *Sybilla Europa* has lately been added to the Evans National Gallery collection; but his style is certainly Italian in derivation, and his work shows little American influence save, perhaps, in its ambitious daring. For the same reason Horatio Walker, whom many rank first amongst the *genre* painters of America, has not been earlier mentioned, his pictures being almost always painted in Canada. To be sure, Mr. Walker is individual, knowing and strong, but he seems to have a greater genius for assimilation than an inclination for fresh discovery. Temperamentally conservative, he has at times proved himself also daring, and his work has a unity which some of the other painters lack.

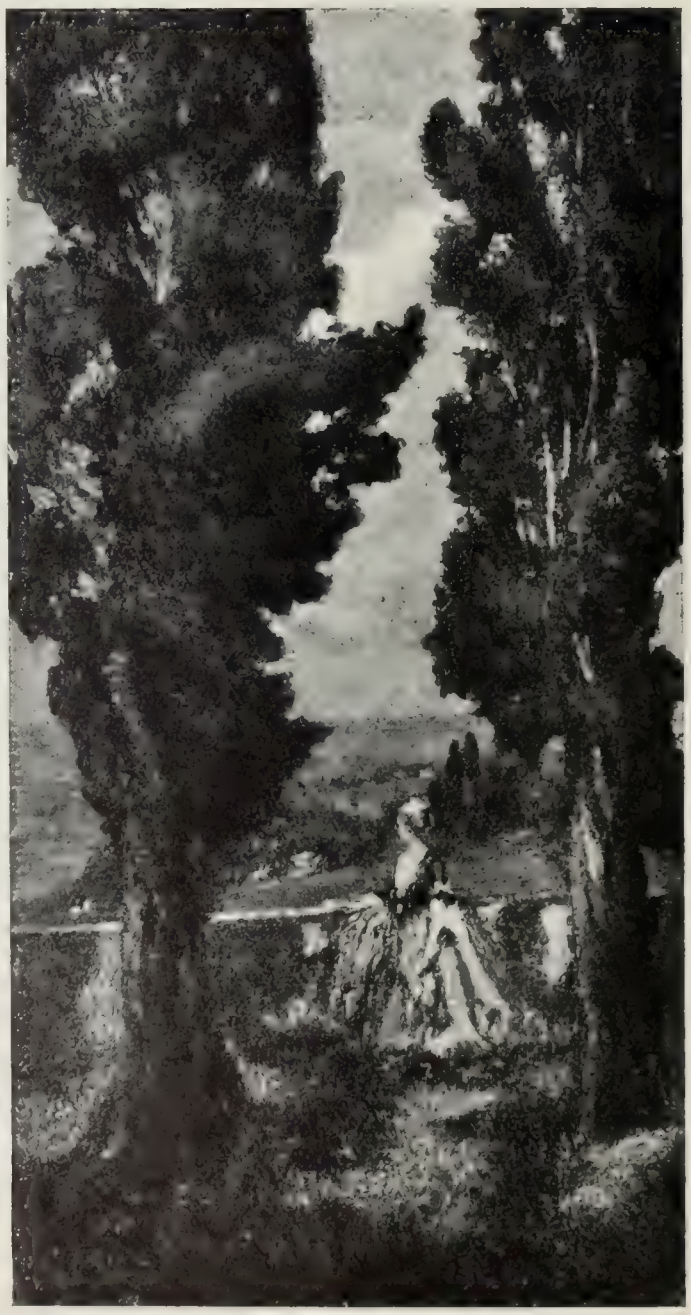
And yet no mention has been made of John W. Alexander and Kenyon Cox who are figure-painters of distinction, as well as mural painters of note. Mr. Alexander understands, as do few, the poetry of line and has a keen perception of decorative motives. He habitually uses coarse canvas, and applies his paint in broad washes thinned with benzine instead of oil. The effect somewhat suggests tapestry, but is distinctly pleasing.

The portrait painters, too, must be passed with but brief mention. William M. Chase has contributed much to American art, both through his paintings and his teaching. Cecilia Beaux in brilliancy, as well as audacity of technique, ranks with Sargent and Shannon. Robert Henri is the exponent of Manet and Whistler, a stern impressionist who possesses, however, a very definite personality, an acutely artistic temperament. Irving R. Wiles is a facile brushman, good colourist and clever painter; and the same may be said of Thomas P. Anshutz. There are many others of equal merit, but the purpose of this article has not been to tell of all, but a few—those who seem not satisfied with that art which is borrowed, but are in truth, though perhaps unconsciously, giving expression to an art which is both national and individual—an art liberated from tradition, and yet ane and conservative.

L. M.

EMMA CIARDI, PAINTER OF OLD ITALIAN GARDENS. BY L. BROSCH.

ONCE upon a time the rustle of silk gowns, as varied in their hues as the flowers round about, was a familiar sound in those stately gardens and parks of which the pictures of Emma Ciardi, reproduced on these pages, give us glimpses, and gallant gentlemen attired in broad cuffs, long embroidered waistcoats and lace trimmings, paid their addresses to emotionally disposed ladies. Freshly plucked flowers exhaled their fragrant odours from heaving bosoms; a flow of babbling gossip, in which sweet, sentimental commonplaces alternated with passages of wit, issued from the lips now long since dumb, and the melodies of Porpora or the



"FRA OMBRA E SOLE" ('TWIXT SHADOW AND SUN)
BY EMMA CIARDI



"PAROLE ANTICHE." FROM THE OIL-PAINTING BY EMMA CIARDI.



"IL LABIRINTO" BY EMMA CIARDI



"L'ADIEU" BY EMMA CIARDI

minuets of Cimarosa stirred the souls of these gentle, graceful women who flitted hither and thither in all their fine attire like some apparition in the land of dreams. There are, as we all know, certain flowers which we love from afar, flowers which commit their seeds to the winds or to birds as messengers to bring to a poor exile the greeting of a distant friend. The more modest of them make known their affections only in the deep stillness of twilight. Opening their aromatic petals, they seem to draw close to one another, and, holding themselves erect, palpitate with love. This is the story which I read in the old gardens painted by Emma Ciardi.

Emma Ciardi's father, Guglielmo, the well-known landscape painter; his son Beppe, a gifted, strenuous painter, and his young daughter, whom we now introduce to the public—these three form a unique trio to which we find a parallel only in the old Venetian art of the Bellinis and Bastianis. Emma began, when quite a child, to draw studiously from Nature, and without ever having had a proper master to direct her training (apart from her father, who gave her timely hints and advice), she has pursued her own way, and by it attained to an entirely individual art. She discovered these old parks and gardens with their chateaux, and peopled them with sumptuously clad men and women—masked and powdered creatures who seemed to have nothing to do but pass their time in coquetting and flirting; nor does it require any effort on her part to revive these relics of the past, for this vanished world has impressed itself deeply on her soul.

It is from her father that Emma Ciardi has inherited her lyric temperament, but her conception of Nature is her own. With a technique always characterised by solidity, and a brushstroke at once broad and vivacious, the qualities which her palette unfolds are depth, sincerity, refinement and power. Her pictures are pervaded by an aristocratic sentiment, in keeping with her own tall, spare, refined figure. Viewed at close quarters, her pictures appear to be somewhat confused in technical treatment, but this indefiniteness is apparent only, for when seen a little way off all the elements blend together in utmost harmony. She has a strong objection to utilizing the canvas ground, as so



"LA PORTANTINA" (THE SEDAN CHAIR) (*Neue Pinakothek, Munich*) BY EMMA CIARDI



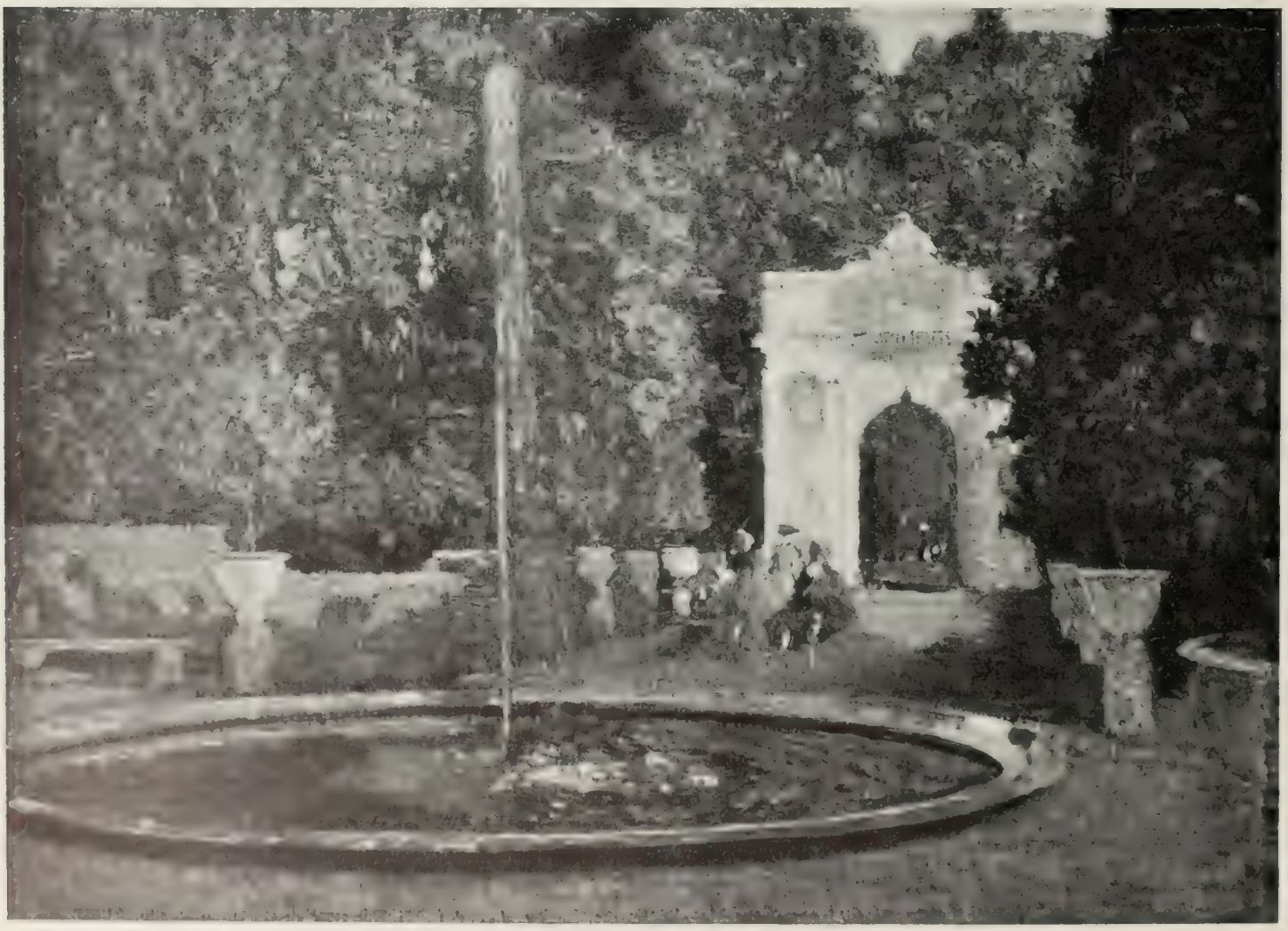
"VILLA D'ESTE"
BY EMMA CIARDI

many painters do, to achieve a certain transparency, preferring always to paint with a rich *impasto* in obedience to the prompting of a sensitive nature.

Most people have seen those elaborate volumes in which photographic views are given of the old Italian gardens. These views represent the highest attainment of illustration by means of mechanical reproductions, and yet how lifeless they one and all seem! Take, by way of comparison, one of this artist's pictures, and we shall see once more, without a doubt, how immeasurably superior is the human mind to the monotonous lens with its limited capabilities. Such a picture is the one in the Neue Pinakothek at Munich, called *La Portantina* (The Sedan Chair), in which a charming lady, dressed in yellow, is standing at the foot of a flight of stone steps in a sylvan park, close to a fountain which is spurting forth its jets in a rhythmic flow, and two pages are waiting with a Sedan chair of a bluish-green colour. In the background two young men, whose whispered conversation is doubtless about the lady in yellow, are seen disappearing at the top of the steps. This picture won a gold medal at the great art exhibition in Munich.

An air of mystery seems to pervade the picture called *Parole Antiche* (Words of Long Ago). The lady in the immediate foreground dressed in white, black, violet and green, is looking round cautiously as if she had been troubled by some unwelcome suitor and is about to slip away up the steps, at the top of which, resplendent in the most beautiful delicate white, is a Gianbologna fountain, surmounted by a Venus. Why I do not know, but whenever I gaze on this picture I always think of the fountain which D'Annunzio has described in such masterly terms in his novel, "Les Vierges des Rochers."

The picture of the *Villa d'Este* at Tivoli (now in the Art Gallery at Udine) was painted by Emma Ciardi in Rome. The russet-green of the tall trees in the foreground and the sparkling white of the fountain jets form, with the grey tones of the villa in the background, a pleasing colour symphony. A more striking harmonic contrast is presented by the picture of the *Villa Pallavicini*, the *motif* of which was derived from Pegli, in the Genoese Riviera. Here the rich deep blue of the water in the fountain basin blends agreeably with the verdant vegetation in the background.



"VILLA PALLAVICINI" BY EMMA CIARDI



"LE RENDEZ-VOUS"
BY EMMA CIARDI

Emma Ciardi

In the painting called *Le Rendez-Vous* Mlle. Ciardi has interpreted with telling effect that spirit of indolence and love of luxurious display which characterised the aristocracy of the eighteenth century. Here everything is pervaded by gracefulness and kept in subdued tones, and the entire picture is redolent of the pleasure-seeking and colour-loving Rococo period.

We must take a hasty glance at our other pictures. A little jewel is *L'Adieu*, silvery-grey in tones, in which a gay cavalier is taking leave of his lady, a *blonde* whose emerald-green corsage gives piquancy to her robe of white. In *Rondo*, another picture of small dimensions, the lady stationed on the semi-circular terrace and gazing in the distance is wearing a dress of violet colour and a rose in her perruque; while red and yellow are the colours in which the lady in *Fra Ombra e Sole* ('Twixt Shadow and Sunlight) is arrayed, a scheme which accords well with the greens of the picture and gives to the whole a completely harmonious effect. A distinguished piece of painting, too, is *Il Labirinto* (The Labyrinth).

As a loyal Venetian it was only natural that the Church of St. Mark should be the subject of one of Emma Ciardi's paintings. The picture reproduced in our illustration shows the famous edifice as seen from the old Clock Tower. Flooded with light, the sacred fane, with its marble masonry, its Oriental stones and gilt, its mosaics and fantastic figures, looks like a dream-phantom. In the background, we get a glimpse of the island of San Giorgio bathed in light. The colour scheme is one in which the juxtaposition of cold and warm tones is accomplished with peculiar skill.

Emma Ciardi is still young in years, but can already look back upon a tolerably long career as an artist. The contemplation of her paintings evokes in one the sentiment to which Immanuel Kant has given such masterly expression in his treatise "On the Sublime and the Beautiful." In these pictures there is none of that so-called feminine sweetness which one so often finds in the paintings of women-artists. In so far as the quality of her work is concerned she might have been a man, but still one endowed with a highly sensitive perception and feeling.

L. B.



"RONDO" BY EMMA CIARDI



"THE CHURCH OF ST. MARK, VENICE." BY EMMA CIARDI

LEAVES FROM THE SKETCH BOOK OF NORMAN IRVING BLACK.

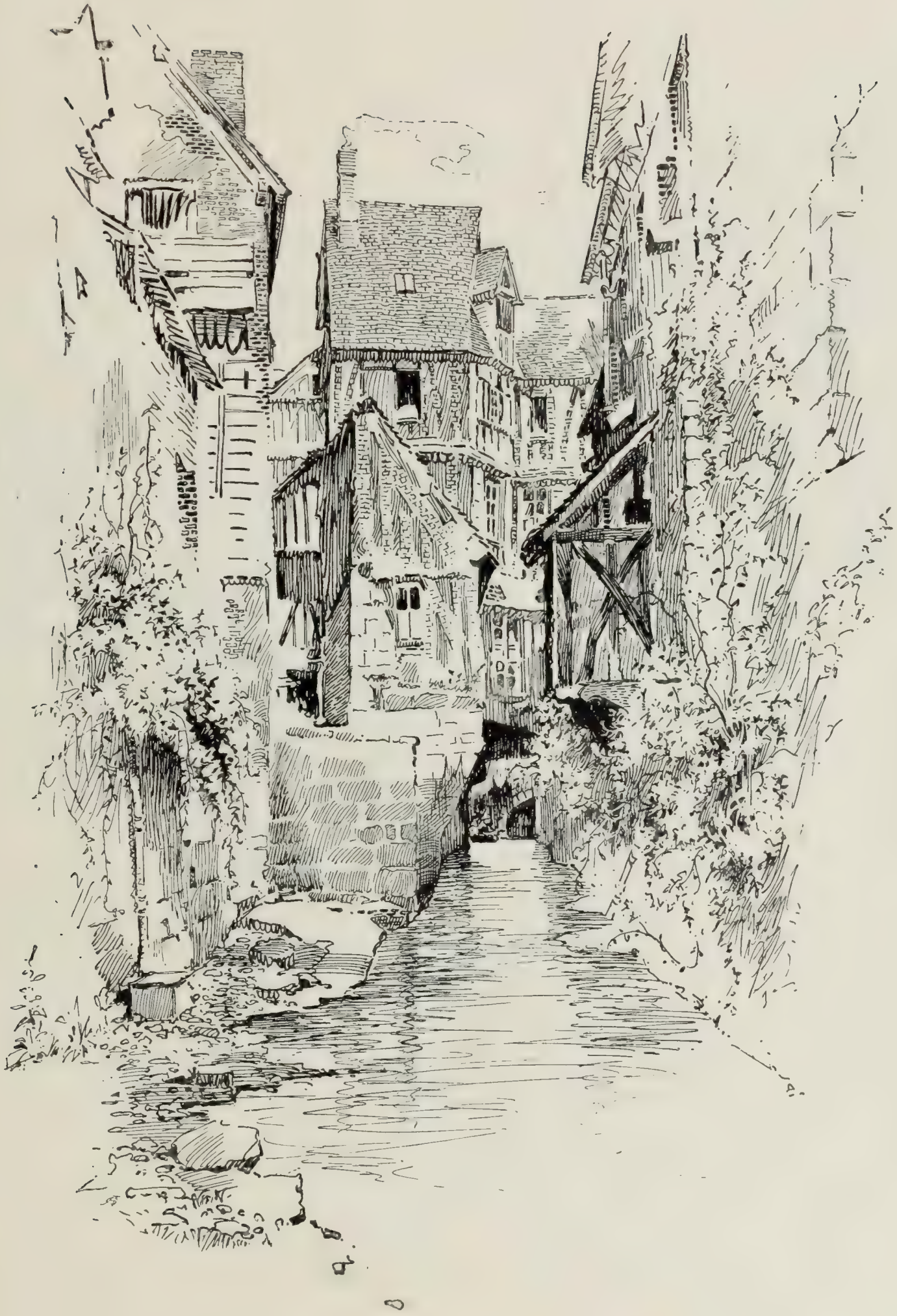
IT is always a pleasure to us to bring to the notice of our readers the work of talented young artists, especially if that work carries with it evidence of an individual outlook and promise of future progress. The art school is too often the beginning and ending of a youthful artist's ambitions, and many a time the triumph of the class-room, the gaining of a medal, a diploma, or perhaps a studentship, has turned out to be the prelude to a career barren of anything beyond common-place achievement. We should be sorry to think this is the rule, but if it is, there are fortunately many exceptions, and not a few artists could be named in whose careers the honours gained at school have been no more than stepping-stones to far greater successes earned in later life.

The young draughtsman of whose work with the lead pencil and pen we give some examples in the sketches reproduced on this and the succeeding pages can look back upon a particularly brilliant school career. Entering the Eric Pape School at Boston, Massachusetts, in 1903, at the age of twenty, he quickly distinguished himself, and by the time his training at that institution came to an end, in 1906, he had received, in addition to various minor prizes, a silver medal and a bronze medal, the one for drawing from the life, and the other for lead pencil drawing. Wisely recognising that the artist's education is never ended, he set off to Europe, making first of all a tour of Great Britain, in the course of which he executed a series of drawings of the Oxford colleges, and then proceeding to Paris, where he joined the Julian Academy, and qualified for the Ecole des Beaux-Arts. During a subsequent sojourn in Paris he studied under such eminent masters as Lefebvre, J. P. Laurens and Robert Fleury.

The sketches selected for reproduction are but a few from a large number executed by Mr. Black during his tours in Europe, but they are sufficient to show that besides being a facile and sensitive draughtsman, he has a good grasp of the fundamental principles which govern the medium he works in. In his pen drawings especially he has been careful to avoid those extremes of over-elaboration and understatement which differentiate the efforts of the inexperienced from the productions of the draughtsman who has mastered the secrets of successful line work; and what he has done so far augurs well for his future achievements.



"DUTCH CHILDREN" (LEAD-PENCIL DRAWING). BY NORMAN IRVING BLACK



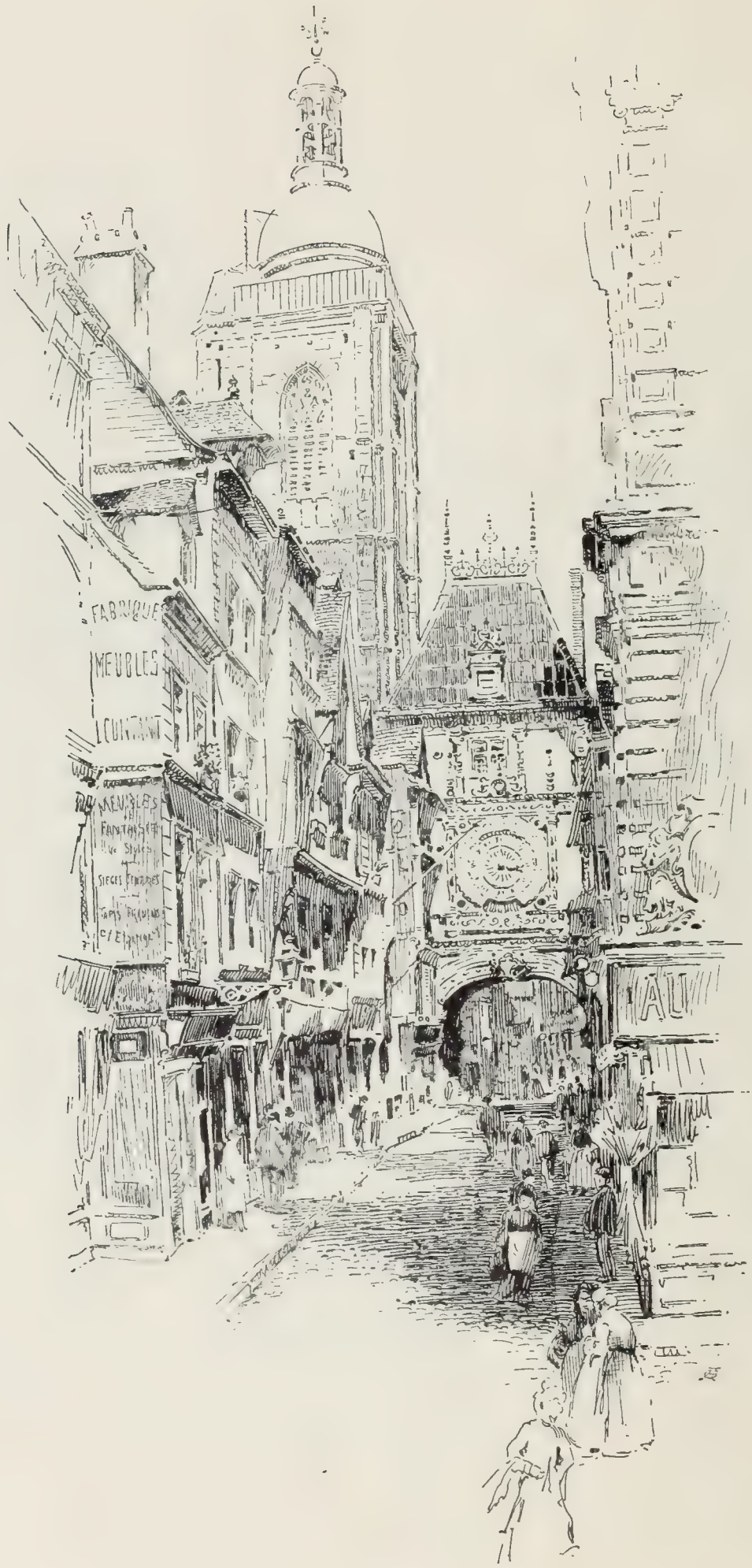
"Caudebec-en-Caux"
By Norman Irving Black



"Au Langenwalza"
By Norman Irving Black



"Corso Vittorio Emmanuele, Milan"
By Norman Irving Black



"The Great Clock, Rouen"
By Norman Irving Black



"Quai St. Catherine, Martigues"
By Norman Irving Black

MADAME DEBILLEMONT-CHARDON'S MINIATURES. BY OCTAVE UZANNE.

THERE are in existence both historical essays, practical treatises, interesting manuals and schools of miniature painting, but so far it has never been my lot to meet with, in France at any rate, a full history, or let me say rather a complete monograph upon painting in miniature, in enamel as well as on ivory, parchment or vellum. The origin of this very precious art may be traced back to a period long before the Christian era, for the Orientals,—Chinese, Indians, Persians and Byzantines,—centuries ago executed incomparable miniatures on sheets of rice paper, upon papyrus, or on mica. Almost everything has come to us from the East, and the art of miniature painting is no exception to this; one can indeed truly say that, in their conscientiousness, their close observation and the exact and finished drawing of the faces and all the details of costume, those splendid works done in far-off days in Persia, in India or in China during the flourishing days of their civilisation, have never been surpassed.

The religious scribes and others who in the earliest period of our era embellished with such care the manuscript pages of their *livres d'heures* and who cunningly wrought, mid glittering panels of gold and volutes of foliage, those entrancing pictures, those divine landscapes, were assuredly rare artists whose mastery of their craft astounds us to-day. Their surprising talent was inculcated and fostered by tradition handed on by those wandering monks and pilgrims who had gained their knowledge from lands which we now speak of as "barbaric," yet which were so wonderfully civilised ages before our own occidental civilisation began. The art of illuminating spread through Greece and Italy to France and Flanders, and thence to England. The earliest miniaturists passed their days in the cloister, where, untouched by the vanities of the world, they lived secluded and executed their masterpieces. For the most part their names are unknown to us, like those of the great Primitives to whom we give fortuitous appellations. We speak of Oderic da Gubio, canon of a religious order, who lived at Sienna, simply because Dante makes mention of this name. Later we cite Jacques Argenta de Ferrara, then Anne Seghers, André de Vito, Jean Serva, Louis du Guerrier and Jacques Bailly. These last, however, were secular miniaturists who lavished their skill upon the decoration of boxes, fans, bonbonnières and bracelets. They opened up a new sphere for the art—namely, that of painting with great subtlety upon all manner of surfaces. To them belongs the distinction of creating the vogue for the portable portrait, the allegorical figure, and the graceful presentment, idealised by the artist, of face and form, upon which passionate lovers might feast their amorous glances.

In the seventeenth century Aubriet of Brussels did a number of miniatures of flowers and animals for the collection started by Gaston d'Orléans, which ever since the French Revolution has been housed in the Museum of Natural History. Following him we have Elisabeth Sophie Chéron, Jeanne Marie Clémentina, Jacques Philippe Ferrand, and, lastly, Klingstedt, who under the Regency gained at the Court of France the flattering sobriquet "The Raphael of Snuffboxes." All these artists displayed a graceful talent and consummate taste in their gallant compositions, which, following the customs of the period, became frequently carried to the point of licen-



"DANS LE PARC"
BY GABRIELLE DEBILLEMONT-CHARDON
(*The property of Mons. Georges I. Gould*)





"PETITE KABYLE," AND "PETITE FILLE DE L'ILE DE MARKEN." FROM TWO MINIATURES BY GABRIELLE DEBILLEMONT-CHARDON.

tiousness. Félicité Sartori, Marie Tibaldi, Jacques Christophe Le Blond, the inventor of the method of colour engraving, J. A. Arlaud, all working in the first half of the eighteenth century, have left us adorable evidences of their delicate and rare talent. To the work of Rosalba Carrièra, who was born at Chioggia, near Venice, and came to Paris about 1720, we may apply a new descriptive phrase of finesse and distinction—to coin a new expression, one may say, she *pastelled* on ivory. The elder Drouais, Joseph Ducreux, Mlle. Labille-Guiard, Fragonard himself, Mme. Vigée-le-Brun, Joseph Camerata, Ismaël Mengs, Baudouin, Jeanne Etienne Liotard, Daniel Chlodowiecki, Charlier, Guérin of Strasbourg, Jean Augustin, and also Isabey, Aubry, Pierre Violet, and Dumont acquired equally great reputations as miniaturists in the eighteenth century. Under the Directory, the First Empire and the Restoration the celebrated miniature painters are again numerous, though besides Daniel Saint and Isabey, Mme. de Mirbel alone need be mentioned here. After this there is hardly any one save Mme. Herbelin who enjoyed an assured reputation in the nineteenth century, and at the close of the last century the decadence of the miniature was complete.

It is hardly necessary for me to recapitulate the names of that great series of masters of the miniature in England from Bernard Lens to Richard Cosway, Engleheart, the brothers Plimer, John Smart, Samuel Cote, John Donaldson, the Hones, father and son, James Nixon, William Wood, Andrew Anderson, Ch. William Ross and so many others. One must have seen the collection of miniatures of the late Queen Victoria in the Royal Library at Windsor Castle in order to understand and appreciate all the resource, the variety, the delicacy, the elegance, the power and the infinite charm of these wonderful paintings of and by women.

The serious decadence of the art of miniature painting is attributed generally to the invention of photography, and this widely accredited opinion seems to be in principle indisputable. Photography has vulgarised the taste in portraiture, making us content with a dull, grey, unidealised likeness. When the daguerreotype was put on the market the public went mad over the new process. The portrait remained no longer a rare work, a charming interpretation of the expression of features seen through the sensitive eye of a painter who knew how to harmonise the character of a face and to extract its essential qualities; it now became a mere deceptive reproduction in light and coarse shadows of the corporal body of the sitter, without colour and devoid of every delicate nuance of tone. But it is hopeless to fight against the spread of such a useful invention. As soon as one could have one's likeness by the dozen, with such deplorable adjuncts as backgrounds decorated to imitate nature, the exquisite art of painting in miniature was abandoned as old-fashioned, particularly when the cost of a minute and finished production by a talented artist was placed in the balance against the low price of the mechanical operation. The miniature ceased to interest its last devotees, and, indeed, there seemed no reason for the art to survive longer. In consequence, artists found themselves obliged to relinquish practising in this wonderful method, since the work no longer attracted the attention save of a few amateurs of leisure who thought little of gaining profit by their patronage of the art.

From the reign of Louis Philippe onward this art, once so highly esteemed, so refined, so superior, fell from its high estate, and became a mere recreation, a pastime, or was debased to the level of mere copyists' work. Yet there remained a few gifted women who signed some artistic achievements which serve to link up the chain of fine traditions, but for the most part the productions were pitiable.



MINIATURE PORTRAIT
BY GABRIELLE DEBILLEMONT-CHARDON

Fortunately, nothing which indubitably belongs to the domain of æstheticism, can ever entirely perish. There is tradition in every branch of art, and vestals will always be found who will keep the sacred fire ever burning. So it is with this art of miniature painting—it is undergoing a renaissance, and again, it can count its priests, and especially its priestesses, who are earnestly striving to revive it, and to bring it into contact with modern life, and who, less desirous of imitating their predecessors in the past than of producing new and original work, seek to be personal and independent in their methods.

Among contemporary miniaturists of real importance who have been indefatigable in renewing the sacred fire upon the too-long neglected altar, Mme. Gabrielle Debillemont-Chardon appears in the forefront. Referring to this so conscientious artist M. Léonce Bénedite, director of the Musée du Luxembourg, has written: "She has taken a most prominent part in the movement to resurrect the art of miniature painting, for her works, so fresh, so living, so alert, so intellectually conceived, while appearing to be improvised, yet all the while supported by sound and solid drawing, are among those which have maintained the reputation of this old French art during the period of stagnation through which it has passed . . . It is her excellent example which has encouraged the greater number of the young miniaturists of to-day who are so actively working in co-operation."

Gabrielle Debillemont-Chardon was born at Dijon during the latter half of the nineteenth century. Her father was a distinguished musical conductor and composer of studies, symphonies, operas and ballets. Mme. Debillemont's vocation was strongly marked out for her, and luckily she found no obstacle placed in the way of her following it by a family of independent spirit and artistic tendency. About the age of eighteen, having brilliantly passed the examinations of the city of Paris, she received her certificate as teacher of drawing, and sought for a position as head of a school, successfully obtaining such a post some few years later in the 10th arrondissement of Paris. After seven years of professorship the young woman became anxious to assure herself greater liberty, and was full of a belief that she could attain some eminence in the branch of miniature painting, which at that time had become so debased in the hands of the fair unmarried girls who wiled away the time spoiling ivories with their villainous daubs. M. de Pomeyrac, miniature painter to Napoleon III., was her first adviser and her guide in the new technique to which she now desired to devote her talents. After her first timid essays and her earliest stippled drawings, she grew bolder to the point of desiring to innovate and to wander in untrodden paths. She sought to gain a freedom of execution that should not exclude delicacy and grace of modelling. A visit that she paid to Flanders and Holland sufficed to enlarge her conceptions and to arouse in her the determination of equalling the work of certain *petits-maîtres* in the Netherlands, and of doing for her epoch what they had done for theirs.

Born under a lucky star, Mme. Debillemont-Chardon had no time to become impatient, for success came to her at once. Her contemporaries appreciated her original talent, and the acknowledged beauties of the *beau-monde* made it a point of vanity to be painted in miniature by the young artist. In 1894, and again in 1901, she received the medal of the Salon des Artistes Français, and is to-day *hors concours*. The Musée du Luxembourg in Paris and the Walker Art Gallery, Liverpool, acquired examples of her most original work. Her reputation established, pupils came to her from all parts of the world, and these, for the most part, in their turn have attained an



"RÊVERIE" BY GABRIELLE DEBILLEMONT-CHARDON



"JEUNE NYMPHE." BY GABRIELLE DEBILLEMONT-CHARDON
(*Musée du Luxembourg*)

excellent notoriety at the Exhibitions of Paris, London, Copenhagen, Munich and elsewhere. Mme. Debillemont-Chardon is able to explain the difficulties of the art of miniature painting, and can teach how they may be overcome, how to obtain that lightness of hand, that accuracy of touch, that taste for harmonious colouring and that subtle blending of tones without which no charming miniatures capable of resisting the ravages of time can exist. "It is a great mistake," she remarks in an excellent treatise on miniature painting on ivory published under her name, "to suppose that it is not necessary to be able to draw well in order to paint a good miniature. I counsel all my pupils who desire to study painting on ivory, not to begin this art until they have been well prepared by good years devoted to drawing. My long experience," she adds, "has taught me that only those who know how to draw have ever attained any measure of success; the others have remained by the wayside, and despite an execution which might become pretty and charming, have served but to swell the ranks of the mediocrities. The miniaturist in portrait work must not remain content with mere external resemblance, but must endeavour to look deeper and to divine the spiritual side of the sitter, his character, his personality, for besides the face it is also the soul that the artist must try to see."

Madame Debillemont-Chardon has aimed to lift the art of miniature painting from the level of the conventional, pretty, coquettish, and, if I may be allowed the expression, "bon-bon box" kind of work. She has conceived with much truth the idea that too often subjects of mere dainty elegance have been chosen by miniature painters, and that in reality all human beings, even the most lowly, are worthy of being set down upon ivory amid their own proper environment. It is for this reason that she has chosen for one of her subjects *Deux vieux Bourguignons*, in which we are sensitive to the earthy savour of the old vineyards of the *Côte d'Or*. *La petite Kabyle*, and the little girl in a red dress of the Island of Marken, have the merit, one sees, of having been done in the open air, and of trapping the sunlight in the beautiful eyes of the little models who have served as her types. To make new experiments in colour, in effects of light, studies under all conditions; not to subordinate the *rôle* of the miniaturist to the



"DEUX VIEUX BOURGUIGNONS" BY GABRIELLE DEBILLEMONT-CHARDON
(*In the Walker Art Gallery, Liverpool*)



ETCHED BOOK-PLATE
BY SIR CHAS. HOLROYD, R.E.

portrayal merely of fair women or pretty high-born children, but to realise that the aged, too, are wonderfully picturesque, that the sailor, the countryman, the workman, the artisan of the towns, the Arab, the Bedouin, the fellah, all offer to the artist physiognomies no less interesting than those of the exotic *mondaines* in the salons of the metropolis—these are some of the lessons which Madame Debillemont-Chardon endeavours to inculcate in her pupils. She shows them unceasingly how necessary it is to maintain ever a fresh and youthful outlook in their work, how to cultivate a sane and exact appreciation of things and a big and bold technique, and also to hesitate ere determining too abruptly what is "miniaturable" and what is not.

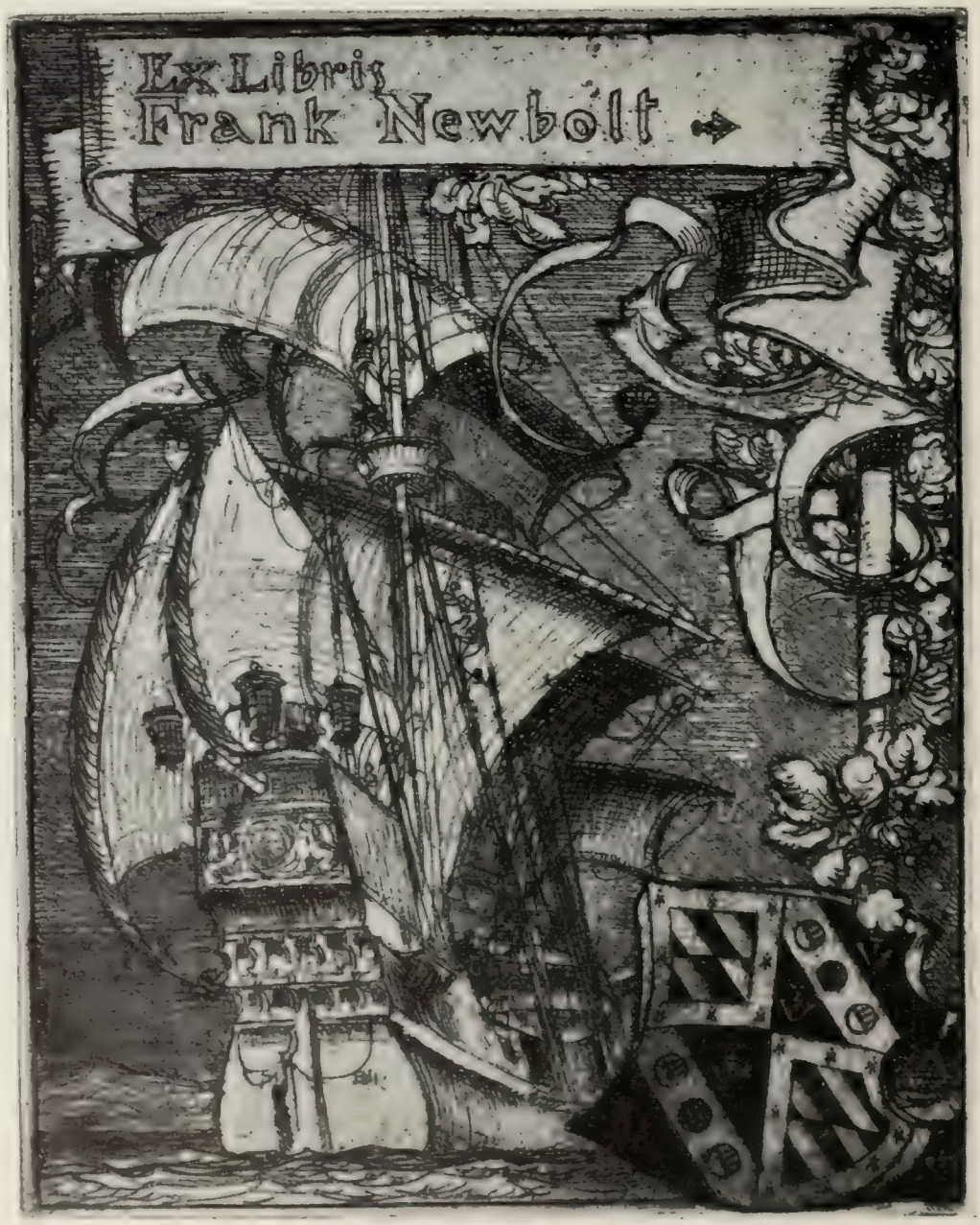
I am glad that THE STUDIO, the pages of which are always open to all independent efforts in modern art, should reproduce here certain of Madame Debillemont-Chardon's miniatures. These portraits, in themselves, are full of suggestion and teaching, and my part in surrounding them with these few remarks has simply resolved itself into saying—such is the artist who has signed them, and therein proved the value of the theories which she so ably puts into practice. O. U.

ETCHED BOOK-PLATES. BY FRANK NEWBOLT.

IF Sir Lancelot of the Lake had lived in modern times, or if *ex-libris* had been known where Arthur held his court at Camelot, we should doubtless have seen in books,

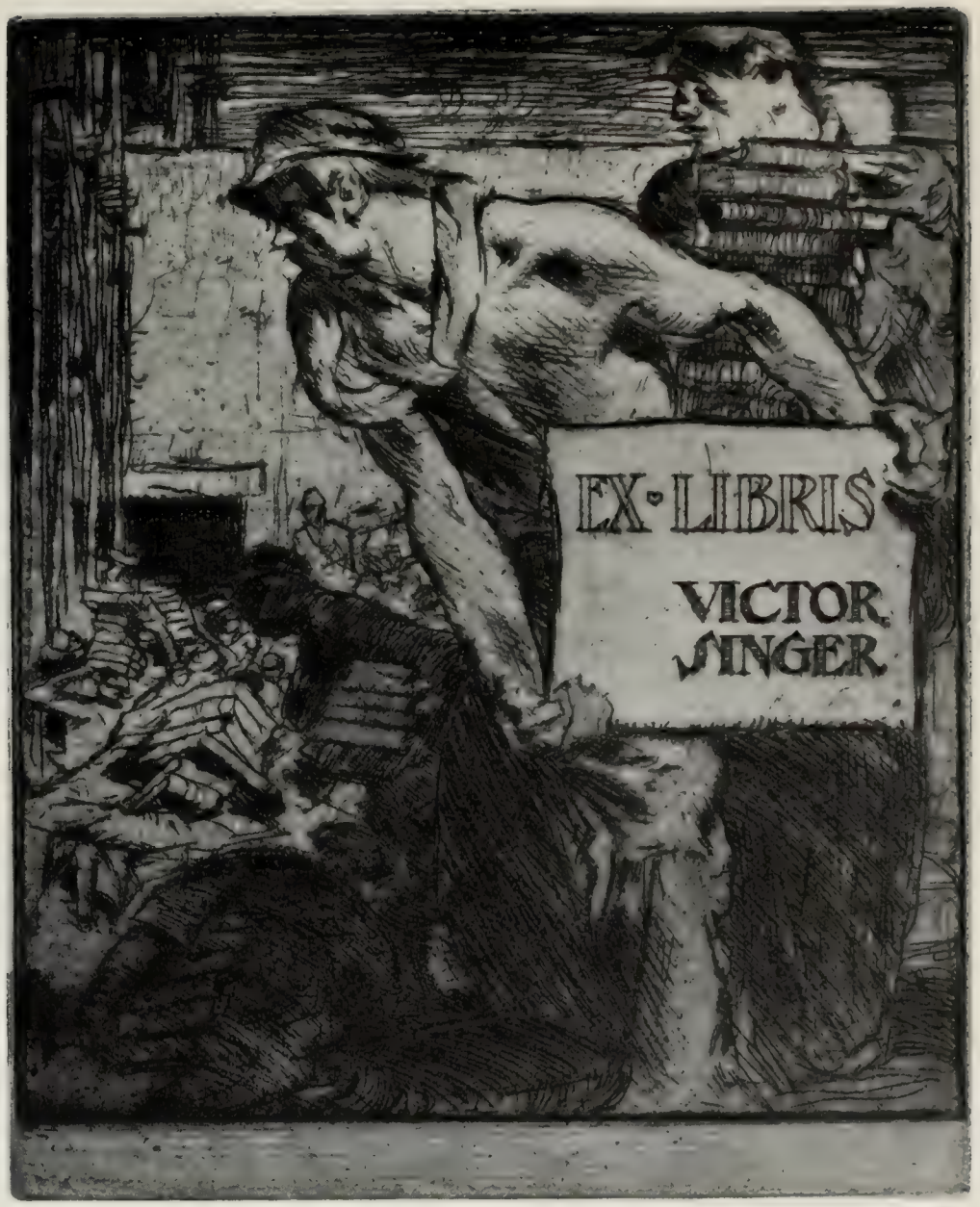
> "Sir Lancelot's azure lions, crown'd with gold
> Ramp in the field"

of an engraved shield, and the royal book-plate



ETCHED BOOK-PLATE BY FRANK BRANGWYN, A.R.A.





TWO ETCHED BOOK-PLATES
BY FRANK BRANGWYN, A.R.A.

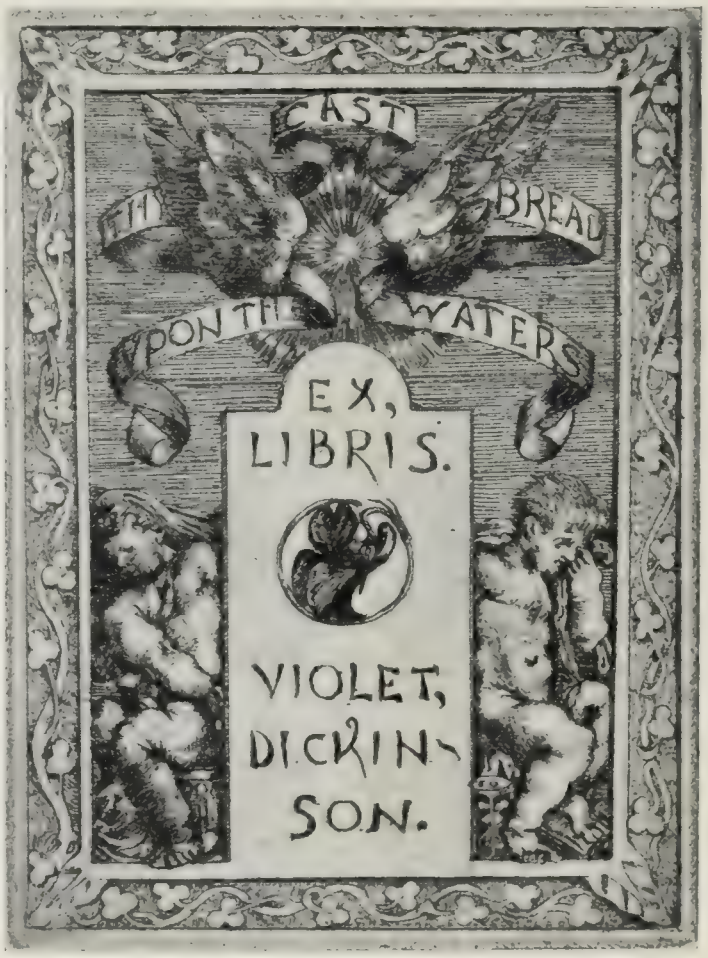


ETCHED BOOK-PLATE
BY SIR CHARLES HOLROYD, R.E.

would have given the Mr. Eve of the time an opportunity of creating a delicate design of the gilded dragon of Britain in the days of chivalry, when a coat of arms was almost as necessary for a knight as a coat of mail. The invention of gunpowder has much to answer for. Until the fourteenth century heraldry gave the only clue by which a man, prince, baron, knight, or servant, could be distinguished in the field, and an intimate acquaintance with the principal blazons, marks, and terms was much commoner than an elementary knowledge of letters. It is now a mere survival, but it still remains a symbol of family, and a better one than a name itself, because, while a tinker may call himself Norfolk Howard, the right to arms must be legally established, as those who receive titles of honour sometimes discover to their cost. There is more than one blank shield in the Inner Temple Hall, and doubtless in the halls of other Inns also, where the arms of successive treasurers are emblazoned in order round the walls.

After the battle of Agincourt heraldic emblems ceased to be seen in war, though it is only within living memory that standards have fallen out of use as rallying points in the melée. Khaki has taken the place of scarlet, guns have a range of three thousand yards, and the frontal attack is as much out of date as the naval tactics of Actium.

Book-plates are the product of democracy, and afford evidence of the spread of education. They give an opportunity for the use of arms akin to their original object, but the modern appreciation of design, and the consequent existence of a number of designers, supply an incentive to the production of special symbols for individuals who are attracted by the prevailing fashion. They are



ETCHED BOOK-PLATE BY SIR CHARLES HOLROYD, R.E.

inexpensive, useful, and a graceful addition to the most modest library. They may be printed from any kind of block or plate, and each kind has some special quality to recommend it, but etched book-plates appeal to the taste of many as the most interesting, and it is with these alone, saving one slight exception, that we have here to deal.

It is difficult to lay down exact rules for anything in art. Each new movement bursts the bonds of tradition, and where tradition is paramount, art decays. When Whistler, himself a genius and an outlaw, dogmatically insisted upon the criminality



ETCHED BOOK-PLATE BY D. Y. CAMERON

of large etched plates, he was too shortsighted or too vain to foresee the development of their decorative value, and other instances might be given from mediæval or Eastern art. It may, however, be safely stated that book-plates should not be too large for convenient use in books, and they should possess either some striking individuality or some special beauty of design, and of course the execution should be of the best.

The modern label often suggests that the owner is fond of books. Thus in one of our reproductions we see Labour storing up great piles of volumes. But in Mr. Frank Brangwyn's design for Mr. Victor Singer, the prominent feature is not really the books, but the virile force of the designer who loves to design virility. This example suggests another side to the question of ideas for book-plates. The owner admires the work of an artist, and desires to possess an etching of his, which is to be all his own, but not, like a portrait, a plate from which only a few impressions will naturally be required. A book-plate satisfies the wish, and the design may be of any kind so long as it recalls, as it must generally do, the individuality of the etcher. The perfect label suggests at once the owner and the designer. The old heraldic engraving suggested nothing except that the owner claimed the right to bear arms. In the unnamed book-plate by Mr. Brangwyn, which we are also allowed to reproduce, the idea of the owner was to suggest the soaring spirit of intellectual development overriding all material obstacles to mental progress. A symbolical figure rises wingless above a city, though I confess that the object of the cymbals is not apparent.

The other example of this artist's book-plates is a combination of several ideas. It is heraldic, though



ETCHED BOOK-PLATE. BY GEORGE W. EVE, R.E.

not in the manner of Mr. Eve, who, like Mr. Sherborn, seems devoted to what is exclusively knightly, and it suggests an interest on the part of both the owner and the etcher in ships, and it is a beautiful, free, and characteristic design. Like the other two, it is primarily an etching, and in its original state almost unsuitable, for reasons of size and expense, to be used as a book label; but it has been well reproduced on a small wood block, and the comparatively cheap impressions of the latter



ETCHED BOOK-PLATE BY D. Y. CAMERON

form ideal book-plates. They have no plate-mark, and, when inserted in books, harmonise delightfully with the printed pages. This may serve as a useful hint to owners or would-be owners of large etched examples. Sir Charles Holroyd's decorative plates, on the other hand, are small and easily printed, so that they preserve the character of original etchings. One or two of them are reminiscent of Italy, and all have the charm of marked individuality and spontaneity.

Mr. Cameron's work, in this as in other fields, is known to readers of THE STUDIO. The present specimens are also interesting, and worthy of their fellows, fulfilling all the conditions suggested for the execution of a useful and decorative label. Take, for instance, that of Sir James Bell. The name is easily legible (though perhaps not quite so satisfactory as that of Mr. John A. Downie in the other), the heraldic element, which we should naturally look for in the book-plate of a baronet, is introduced, though not obtrusively, and the design and execution suggest the hand of the well-known etcher. We are also reminded that the late Lord Provost of Glasgow was the owner of the *Thistle* when it challenged for the America Cup. Mr. Cameron's book-plates are small and somewhat typographical in character, and their technical qualities are so fine that reproductions cannot do them justice. All of them give due prominence to the name of the owner; some are very simple, and some purely heraldic in treatment.

Mr. Eve, who designed and executed the King's book-plates, of various sizes, and also those of Queen Victoria, has brought the art of etching these armorial plates to such technical perfection that he seems to be throwing down the gauntlet to the old engravers, and the peculiar richness of his process gives a distinctive quality which can never be obtained by the burin. His work is best suited to the best books: for really fine printing, for the books of a royal library, for instance,



ETCHED BOOK-PLATE BY GEORGE W. EVE, R.E.

where we imagine everything must be of the best, nothing could be more suitable. The worst that can be said of them is that in a democratic age, which has witnessed this growth of popular taste, they are undemocratic. When compared with those of most artists they remind us of the deerhound in *High Life and Low Life*. There is a blare of trumpets about them, a hint of polished steel, of clanging arms and mantlets of ermine They recall Jacquemart's matchless imitations.

Much has been written about *ex-libris*, an expression, by the way, which has passed into current slang, like omnibus. Societies are formed for collecting the labels, and by exchange or purchase some have secured large numbers of them, but with this secondary and less noble use of the book-plate I have nothing to do. For

BLESSED BE HIS·NAME, WHO·HATH APPOINTED·THE QUIET·NIGHT·TO FOLLOW·THE·BUSY DAY, AND·THE·CALM SLEEP·TO·REFRESH THE·WEARIED·LIMBS AND·TO·COMPOSE THE·TROUBLED·SPIRIT.

WALTER SCOTT

ILLUMINATED TEXT DESIGNED AND EXECUTED BY F. SANGORSKI AND G. SUTCLIFFE.



ETCHED BOOK-PLATE BY GEO. W. EVE, R.E.

those who take an interest in the subject on any side there are many books to read, and the late Mr. Gleeson White wrote a charming essay about it, profusely illustrated, which was published as an extra number of THE STUDIO. F. N.

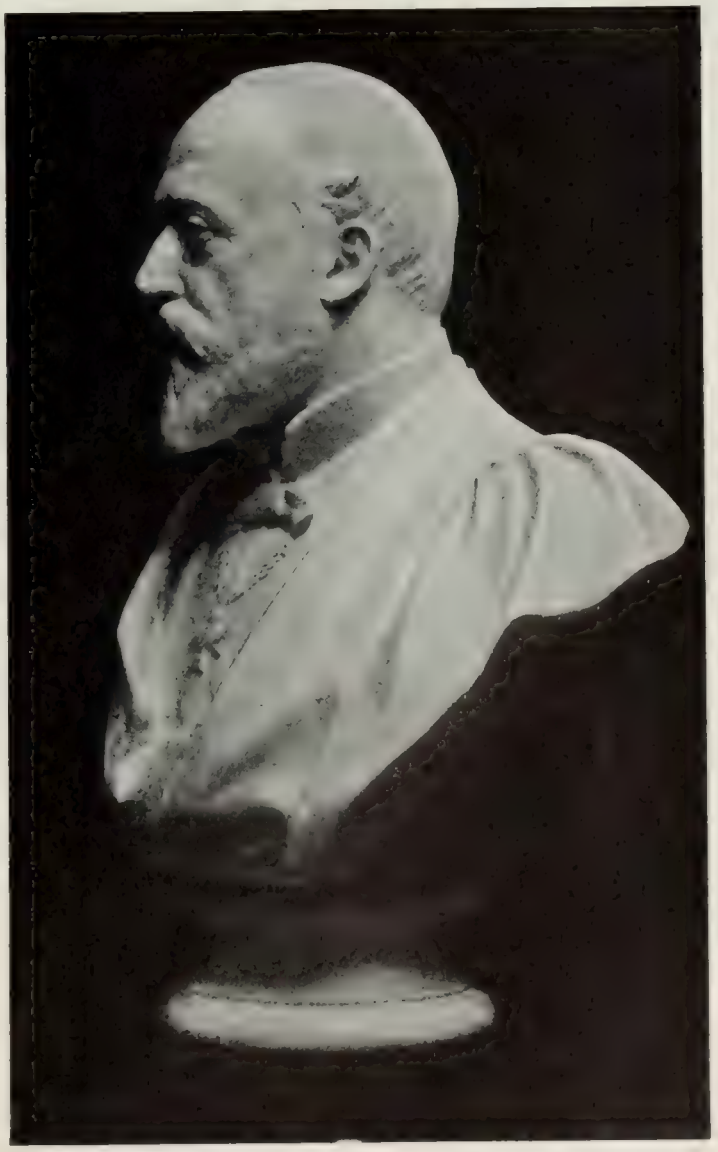
STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The bust of the King which Mr. Albert Bruce-Joy has executed for the Victoria University at Manchester is notable as being to some extent a departure from the usual conventions of royal portraiture. In carrying out this work the sculptor had the advantage of special sittings from the King, and was therefore able to make a very close study of those subtleties of modelling which count for so much in arriving at a likeness in portrait sculpture. The bust in consequence is not less successful as a record of a personality than as a dignified and effective representation of a great personage.

The illuminated text which we reproduce in colour from the design of Messrs. Sangorski and Sutcliffe is a very successful achievement, and reflects much credit on these artists, both as regards the lettering and its decorative setting. The selection of a passage from a modern author is fully justified by the beauty of the thought expressed by Sir Walter Scott. Here and there in the writings of the great authors of the present age one drops upon some precious saying that is no less worthy of being enshrined in this way than many of those on which the illuminators of the Middle Ages displayed their talent.

This year the winter exhibition of the Royal Society of Painters in Water-Colours seems to be in advance of preceding ones, though these have all reached a high standard of late. We think much credit must go to Mr. Anning Bell for his *Going to the Hunt*, rare in colour scheme as in design ; but brilliant indeed are the studies of Mrs. Laura Knight. Notable pictures are *The Goose Girl*, by Mr. Arthur Rackham ; *On the Giudecca*, by Miss Clara Montalba ; *Fittleworth Mill*, by the president, Sir Ernest A. Waterlow, R.A. ; *Lock Alsh*, by Mr. Robert W. Allan ; *Bains de la Ville*,



BUST OF KING EDWARD FOR VICTORIA UNIVERSITY, MANCHESTER BY A. BRUCE-JOY

St. Valery-sur-Somme, by Mr. Walter Bayes; and *White Phlox*, by Mr. Francis E. James. Both Mr. George Clausen and Mr. Edwin Alexander on this occasion well support the society of which their art is such an ornament. There is no water-colour by Mr. Sargent this year; but Mr. D. Y. Cameron is well represented by *A Mosque in Cairo;* and Mr. Hopwood's *Sheep Market, Biskra*, is a singularly successful work.

The pastoral staff, illustrated on this page, is the gift of a private donor to the present Bishop of Salisbury for his use and that of his successors in the See. It will be placed, when not in use, in a specially designed case near the Bishop's Throne in the Cathedral. It is executed in ivory, silver gilt, jewelled and enamelled, with ebony stem. The group at the top represents Christ's charge to St. Peter, the statues on the lower part are those of the Blessed Virgin, to whom the cathedral is dedicated, St. Aldhelm, St. Osmund, and Bishop Poore, the founder of the present cathedral. The length of the staff is 6 feet 3 inches. The sculptor, Mr. I. E. Taylerson, is an old Lambeth student, and a frequent exhibitor at the Academy.



BISHOP'S STAFF IN CARVED IVORY
DESIGNED BY J. A. REEVE
CARVED BY I. E. TAYLERSON

The Society of Portrait Painters' Exhibition at the New Gallery is by far one of the most successful they have held, though Mr. Sargent is only represented by one sketch in oil and one in charcoal. Mr. Orpen's *Lewis R. L. Tomalin, Esq.*, is, frankly, an interior painting, and nothing he has done hitherto in this department has approached it in lucidity. Mr. Wm. Nicholson's *Lady Denman* is a triumph of portraiture, but though the motive of a figure isolated in the fashion of this has served him so well in poster-designing, it scarcely recommends itself to us as a new convention for portrait painters. Mr. Charles Shannon's *Phœbe* seems to fail in the face, but as a scheme it has much of the refinement and beauty of his *Mrs. Patrick Campbell*, which represents his distinguished art at its best. The high level of the exhibition is attained by many painters making unusual successes, as, for instance, M. Blanche in *Anniversary*, Mr. Harrington Mann in *Portrait Head*, Mr. W. Llewellyn in *T. W. Meates, Esq.*, Mr. Maurice Greiffenhagen in *Sir James Fleming*, Mr. W. B. E. Ranken in *Mrs. Brown Potter*, Miss La Primaudaye in *The Egyptian Dancer*, and the Hon. John Collier's *A Gentleman*.

The great success of the National Loan Exhibition at the Grafton Galleries is in accord with the objects which its organisers had in view—viz., to assist the National Gallery, and direct to it, through material demonstration, the wide interest of the public. We British are so apathetic to unpractised theory and pen-and-ink appeal, that it is almost invariably the appearance of impatient enthusiasts, whose motto is "Actions not words," that marks each period of our advance. The organisation of this exhibition of masterpieces is the outcome of such enthusiasm, but no small measure of credit is due to Mr. Francis Howard, who has again given proof of his rare organising skill. Public interest has been aroused to such an extent that all records of attendance at the Grafton Galleries—or any similar gallery, we believe—have been broken. But the most important result of the undertaking, and one of which the organisers can



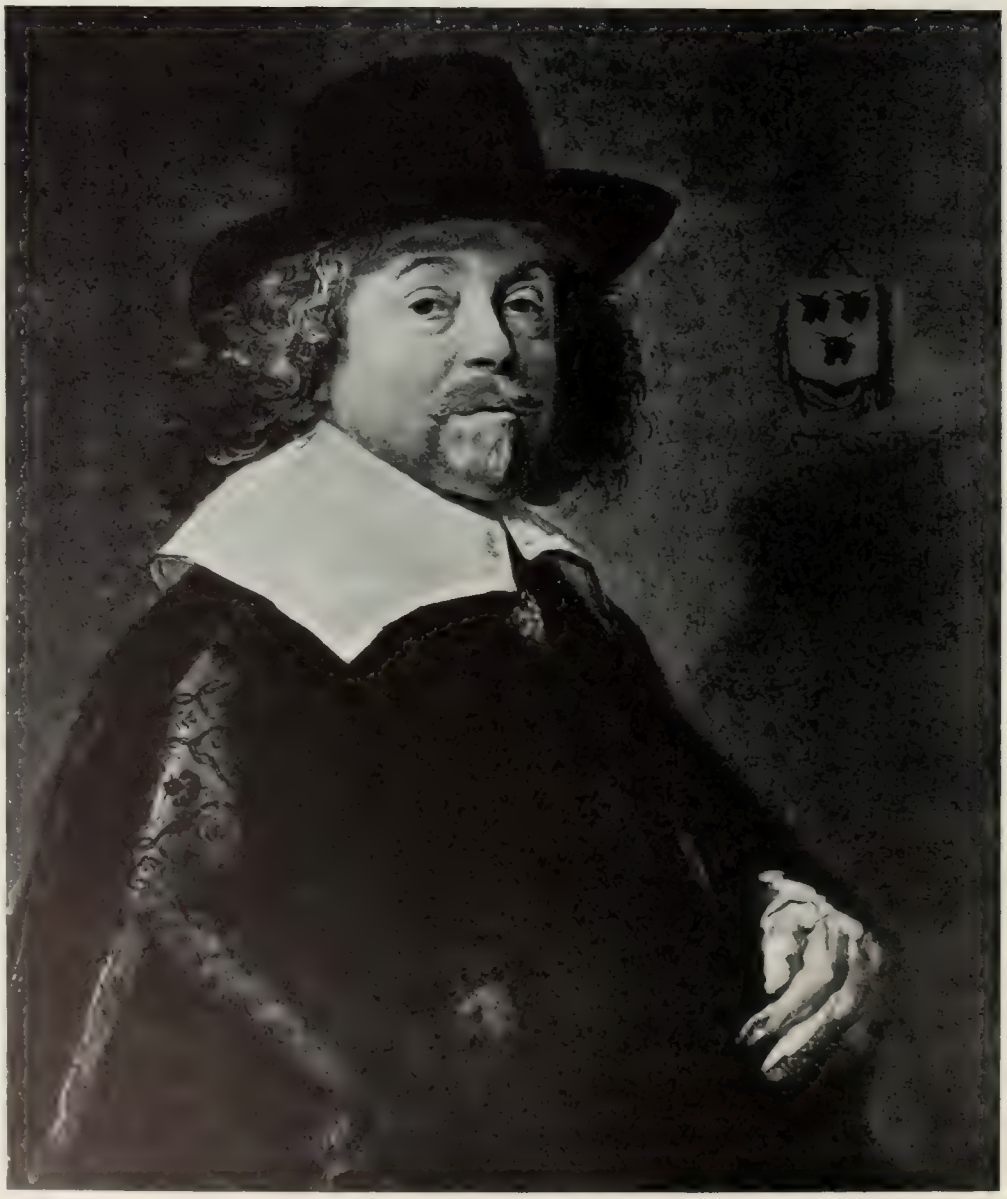
(*National Loan Exhibition, lent by Messrs. Duveen Brothers*)

PORTRAIT OF A BURGOMASTER
BY FRANZ HALS

be most proud, is the voluntary recognition by both political parties, through Mr. Harcourt on the one side and Mr. Balfour on the other, of the growing necessities of the National Gallery and its claim to increased financial help from the State. This result is very gratifying, and the more so having regard to the fact (as we believe it to be) that a recent appeal to the Treasury on the part of the National Gallery Trustees met with no greater encouragement than others which have been made to it in late years. But while welcoming these signs of a changed attitude, we must urge that if Art has any claims at all to encouragement by the State, the claims of contemporary British Art should not be lost sight of. One need only turn to Mr. Hugh Stokes' "Art Treasures of London" to see how scantily our living painters of eminence are represented in the National and other public collections, a defect which we are glad to recognise is being remedied to some extent by the exertions of those who control the National Art Collections Fund.

This exhibition is remarkable for its comprehensiveness. Rubens, Velasquez, Rembrandt, Hals, Van Dyck, Watteau, Reynolds, Gainsborough, are all represented by important works. Then a very complete collection has been made of the Italian School, including works of the Primitives, Raphael Madonnas, and as many as four Giorgiones, as well as examples of Titian and Tintoret. Of the works we reproduce the *Portrait of Giovanni Onigo*, ascribed to Giorgione, only lately came from the Onigo family, one of the most ancient aristocratic families in the North of Italy. The three portraits by Franz Hals, whose methods provide such a remarkable precedent for the modern style, were purchased by Messrs. Duveen from the great collection of the late M. Maurice Kann. The pastoral scene by Watteau is a brilliant little example of a master who is well represented in none of our public collections except the Wallace, and not at all in the chief one. The original was presented to the National Gallery of Scotland in 1866. Our other illustration is the beautiful *Portrait of an Old Lady* by Rembrandt, a work which is believed to portray the same lady as is seen in the National Gallery's *Portrait of an Old Lady*, painted about 1661.

The Goupil Gallery Salon now ranks as one of the exhibitions of the year to look forward to. Perhaps this year the rank and file of pictures are not of so stimulating an order as last year's, but painters like Emile Blanche, Wilson Steer, Wm. Nicholson and Wm. Orpen, give a fine lead, In his interiors—especially *The Dressing Room*, *Offranville*, and *Two Mirrors in the Music Room*—M. Blanche refines even upon the remarkable



PORTRAIT OF A MAN BY FRANZ HALS
(*National Loan Exhibition, lent by Messrs. Duveen Bros.*)



"SCÈNE PASTORALE." AFTER THE OIL-PAINTING IN THE NATIONAL GALLERY OF SCOTLAND BY ANTOINE WATTEAU.

truth of interpretation attained in his interiors last year. A. Falchetti's *Inverno al Santuario d'Oropu sulle Alpi*, and Mr. D. Y. Cameron's *The Citadel, Cairo*, are two of the most important pictures in the Salon. Mr. J. D. Fergusson's *Chez Reboux*, Mr. J. C. W. Cossaar's *Binnenhof*, Mr. Alexander Jamieson's *Summer in France*, Mr. Fred. Mayor's *The Circus*, Mr. F. H. S. Shepherd's *A Conversation*, are other pictures of much interest, as also are the curious little panel, *A May Queen*, by Mr. A. S. Hartrick; *The Prison, Venice*, by Mr. George Thomson; the *Dinner Table, with Flowers*, by Sir Wm. Eden; *Newlyn*, by Mr. Lamorna Birch; *A Frosty Morn*, by Mr. Arthur Friedenson; *The View from the Loggia*, by Mr. Alfred Hayward; *In a Park*, by Mr. Albert Rothenstein, and *Mist and Calm*, by Miss Ethel Walker. There are two interesting canvases by M. Le Sidaner, and *The Happy Mother*, by Mr. G. W. Lambert, is a fine achievement. Mr. Walter Russell's *Poole Harbour* is a landscape of unusual beauty.



PORTRAIT OF A WOMAN BY FRANZ HALS
(National Loan Exhibition, lent by Messrs. Duveen Bros.)

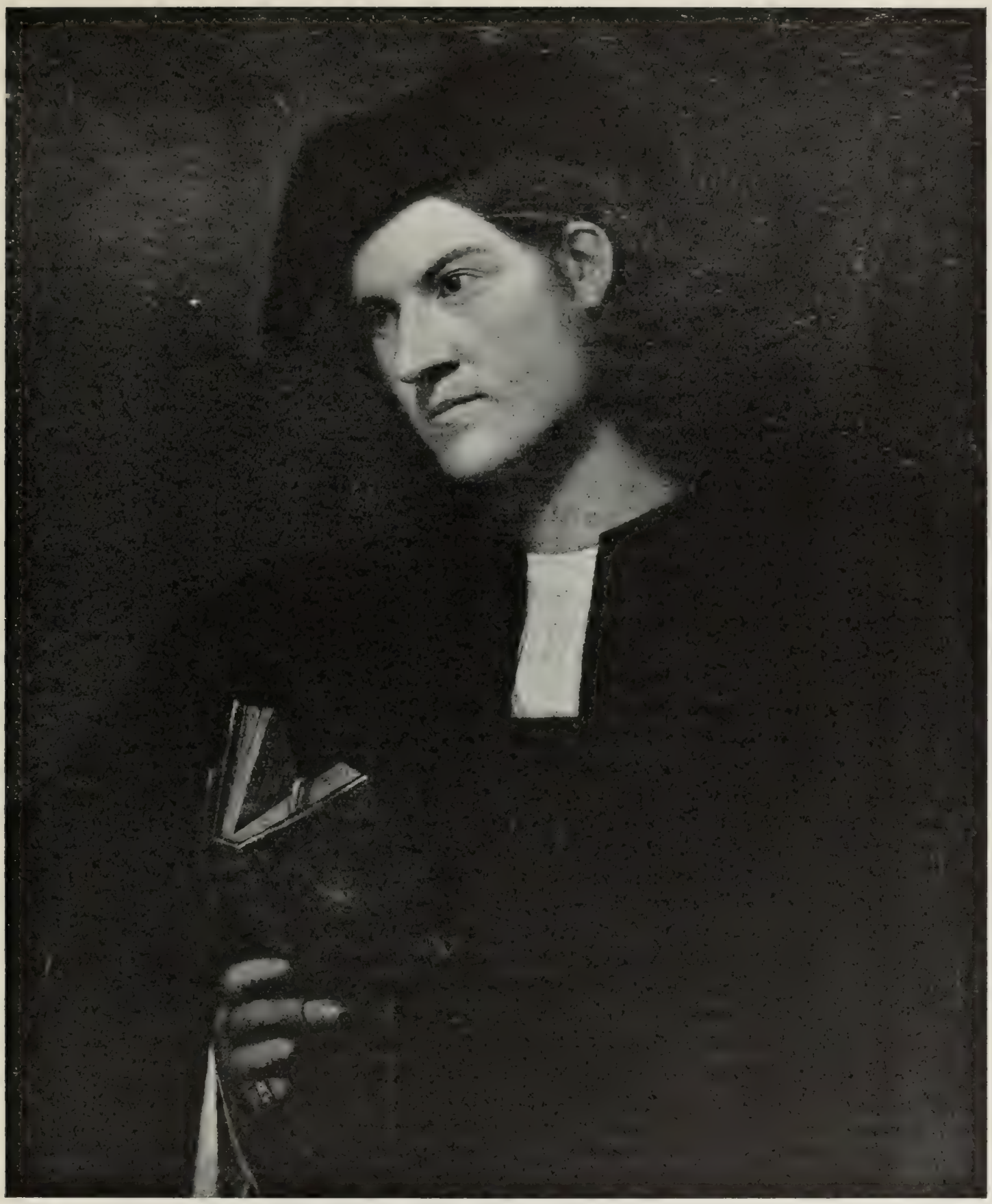
At the Leicester Gallery the three exhibitions held simultaneously in October and November were all of much interest. Mr. William Strang's work is so individual and his aims so high that an exhibition of a collection of his work is an event. Steeped as his art appears to be in scholarship of Venetian tradition—that is, as regards his paintings—his etchings reveal quite another Mr. Strang, with whom we are more familiar. It is only in such a painting as *The Blind Musician* that the character which we associate with his etchings, and which, we think, reveals his true personality, reappears. The other exhibitions were those of the water-colour illustrations of Mr. W. Lee Hankey for "The Deserted Village" and the illustrations of Mr. Edmund Dulac for the Rubaiyat of Omar Khayyam. Mr. Lee Hankey's work emphasises the difference between illustration in the old days and as it is now. There is no one of the newer school cleverer than this artist, and his interpretations are not unpoetic for all their realism. Mr. Edmund Dulac's pictures are upon the best lines for the decoration of a book. We wonder if he has not missed a little of the grace in drawing feminine character which was so attractive in his last designs, but in all other respects his art is enriched and shows a closer observance of beauty.

Tempera is a medium which has its native quality, just as water-colour, and the artist's work of course is most admirable that expresses its essential quality. In the Exhibition of the Society of Painters in Tempera,—the most important of recent exhibitions at the Baillie Gallery—we found these merits best exemplified in such works as *The Half-Way House, Minchinhampton Common*, by Mr. Norman Wilkinson; *San Giorgio Maggiore*, by Mr. Joseph E. Southall;



PORTRAIT OF AN OLD LADY
BY REMBRANDT

(National Loan Exhibition, lent by the Right Hon. Lady Wantage)



PORTRAIT OF GIOVANNI ONIGO
ASCRIBED TO GIORGIONE

(National Loan Exhibition, lent by Sir Frederick Cook, Bart.)

On the Cotswolds, by Mr. Arthur J. Gaskin ; *Beauty and the Beast*, by Mr. John D. Batten ; *Mockery*, by Mr. R. Anning Bell ; *Study in Frescoe*, by Miss Mary Sargant Florence ; *A Dew Pond in Cotswold*, by Mr. Maxwell Armfield, and the designs of Sir Charles Holroyd and Mr. Sydney Lee, amongst others.

Perhaps the most interesting exhibition which the Fine Art Society has held for some time is that of the Society of Country Painters. We found plenty of fresh and characteristic effort in this exhibition, and in many cases that better side of an artist's talent which the exhibition "pitch" excludes. The following are the members of this society : Frank Bramley, A.R.A., Arnesby Brown, A.R.A., T. C. Gotch, M. Greiffenhagen, W. Ayerst Ingram, Francis James, A.R.W.S., Frank Kelsey, Moffat Lindner, Hugh L. Norris, James Paterson, R.W.S., Adrian Stokes, and H. S. Tuke, A.R.A.

Mr. W. Russell Flint, who has also exhibited at the Fine Art Society, is happier, we think, in his figure subjects than in his landscapes, the former having a more personal character in their technique. The exhibition was a very successful representation of the artist's facility, many of the drawings being most attractive and finished in style.

A critic has taken exception to the work shown at the Old Dudley Society as amateurish. But those who produce that kind of work will exhibit somewhere, and it must be said that it is the best of this element that we get in the exhibitions of this society, which has always contained many very gifted painters. And the latter have not decreased in number under Mr. Burleigh Brühl's presidency.

EDINBURGH.—One is apt to lose sight of the fact that the Royal Scottish Society of Painters in Water Colours is a national body and not a West Country Institution, through its headquarters being in Glasgow and its annual exhibitions being almost exclusively held there. Occasionally, however, the society comes to Edinburgh, and after the lapse of a decade Edinburgh has again been selected as the place



"A BELGIAN PEASANT" BY JAMES RIDDELL, R.S.W.



"MOORLAND" BY JAMES CADENHEAD, A.R.S.A., R.S.W.

where the members make their appeal to the public. This year it was a broad-based appeal as the exhibition was made an open one, and the display of work in the first three galleries of the Royal Scottish Academy consisted of 327 drawings, of which no less than 131 were by non-members. A purely water-colour exhibition is such a rarity in Edinburgh, where space limitations are at present unfortunately rather pronounced, that the public have little opportunity of properly appraising the value of water-colour art, and thus the opportunity given by this exhibition was doubly valuable. Under Mr. E. A. Walton's supervision the heavy wall decoration of the galleries was superseded by a white scrim, to which the under colour of deep red gave a soft, warm tint that formed an admirable background, more especially for the many drawings which were mounted in white.

The collection was one of the finest the society has placed before the public. No attempt was made to widen the scope so that it might be more than a record of contemporary work, for the few loan drawings on the walls were but notes by the way without historic importance. The brilliant style and astonishing craftsmanship of Arthur Melville were displayed in his *The Procession*, and two small drawings by Joseph Crawhall, notably the *Spangled Cock*, were instances of studied precision of touch so utilised as to convey a sense of beauty and distinction to the commonplace. Two honorary members contributed, Sir James D. Linton showing a picture of a Spanish woman burnishing armour, and Prof. von Bartels a rather too strongly coloured drawing of Dutch fisherwomen seated on the sand dunes watching for the boat that perchance may never come to land.

The veteran President of the Society, Sir Francis Powell, showed a tenderly painted Highland landscape, and the Vice-President, Mr. W. McTaggart, three drawings not taken beyond the stage of colour notes, but impressive even at that. Three

Egyptian drawings by Mr. D. Y. Cameron, placed together, were remarkable for the purity of their colour and grave simplicity. Mr. Cameron has not shown a finer quality of work than in *Luxor*, where pillared temples, seen across the brimming river, speak of the mystic majesty of Egypt's golden past. The scope of Mr. C. H. Mackie's art was convincingly evidenced in three such divergent scenes as *A Winter Night at Rye*, *An Evening in the Royal Gardens*, *Venice*, and *The Shepherd*, the latter a French pastoral. The alluring influences of nature in repose were presented in these varying media with the certainty of artistic insight. The water-colour medium seems to suit Mr. E. A. Walton quite as well as the sister vehicle, and in *The Ford* he showed a welcome departure from his customary colour scheme, a suffusing sunset warmth permeating sky and landscape with beautiful purple-greys.

The largest drawing in the exhibition was Mr. James Cadenhead's *Moorland*. It is a vindication of the capabilities of aquarelle painting to transcribe nature on a large scale. One does not feel that if the artist had chosen oil colour he would have produced anything more convincing, whether in the rendering of large masses of colour and form or in the beauty of detail. In its colour harmonies and composition and, above all, in its intimacy of feeling, it marks an attainment greater than the artist has hitherto reached. *The Grey City*, by Mr. James Paterson, is another of a now considerable series of inspiring studies of Edinburgh. Seen through a smoke-laden atmosphere Mr. Paterson's creation blends realism and romance. In his drawing, *The Discoverer of the North Pole*, Mr. William Walls has given a humorous touch to his figure of the Polar bear stalking the ice-fields; his group of camels resting has some fine passages of colour, and in *The Moor Road, Aspisdale*, we have a delicately beautiful landscape work. Mr. R. B. Nisbet's drawings, of



"AN AYRSHIRE BY-WAY" BY TAYLOR BROWN



"DUKE STREET, KILMARNOCK" BY ANDREW LAW

which there were several, particularly *The Snow Cloud* and an evening scene, are of fine quality, and Mr. J. H. Lorimer's *Flying Buttresses of Beauvais* is an inspiring vision of architectural loveliness.

Two of the finest winter landscapes were Mr. James Kay's *December* and Mr. Ewan Geddes' *Winter*—the former, however, obviously the work of an oil painter in its virile handling and solidity, the latter tender and delicate as the snowflakes themselves. Mr. James Riddell, in his *Belgian Peasant*, has worked with certitude and effect; his colour values and tonal quality are both good. In *Taking it Easy* Mr. Henry W. Kerr showed a delightfully humorous study of a peasant smoking and dreaming. Gem-like brilliance and purity of colour characterise the drawings of Anstruther by Mr. R. M. G. Coventry, but the artist has made no attempt to realise the "atmosphere" of this quaint old Fife fishing town. Mr. P. A. Hay's large portrait of Mrs. Smith-Ryland is, as regards the texture of the dress, a *tour-de-force*, but the face painting is commonplace. Other pictures of note were a large marine work by Mr. C. Napier Hemy, a church interior by Mr. James G. Laing, a Highland landscape by Mr. R. W. Allan; *Bannocks and Butter*, a study of a girl in blue pinafore, by Mr. Gemmell Hutchison; Mr. A. K Brown's dainty *Sky and Heather;* Miss Emily Paterson's boldly conceived and spiritedly painted *The Church, Montreuil-sur-Mer*, and two lovely flower studies by Miss Katherine Cameron.

A. E.

GLASGOW.—The fall of the year brings the artists back from the sketching grounds, and with their return comes a plethora of exhibitions and one-man shows to the city. There has just been held the Seventh Exhibition of the Glasgow Society of Artists; The Scottish Art Circle has courted public favour a second time; The Glasgow Society of Lady Artists has again demonstrated that all the activities of the modern woman are not in the direction of politics; and Patrick Downie has been showing, in Warneuke's Gallery, a collection of his interesting landscapes and sea pictures. The three societies named are active and aggressive. With the full, robust vigour of youth, they encourage a freedom and unconventionality denied by the older and more sedate institutions, and it is due to one, at least, that steady and remarkable progress is to be noted in the work of some of the younger men of the Glasgow School.

At the Exhibition of the Society of Artists some hundred and thirty works by members were hung by the Committee at the Fine Art Institute's galleries on a specially arranged background, and

it is well within the mark to say that this show has been the best and most representative in all the Society's series. Prominent on an end wall in one of the large rooms there was a remarkable decorative study by the President, Mr. John Hassall, R.I. The unusual colour and treatment would single it out in any exhibition ; at the same time the placing of it would exercise the minds of any committee. A soft, fleshy red suffuses the whole picture, except where the brilliant and cleverly painted plumage of the king of beautiful birds introduces a note of contrast, and redeems the picture from being monochromatic. Hassall is distinctly imaginative. It is always interesting to follow his idea. The Peacock, encouraged in the conceit that it is the most beautiful of birds, renders voluntary *Homage* to the Woman, and the painter makes this act of self-abnegation the more noteworthy by draping the Woman in all simplicity, and representing the bird faultlessly in all the splendour of its glorious plumage.

Dudley Hardy, R.I., was liberal in his contribution to the show, yet not one of his efforts might be lightly passed over. *Solitude*, a masterly landscape in low tones, suffered by reason of inadequate lighting in the gallery; *Consolation*, somewhat reminiscent of Whistler's portrait of his mother, is a simple, dignified rendering in black and white of a touching subject ; *Her Sanctum*, a charming colour rhythm, in which the interest centres in a pair of fleshy shoulders cleverly drawn and naturally posed. But for downright forceful painting there was nothing in the exhibition to excel *The Old Kitchen*, by the same artist. It takes an honourable place with the finest examples of the modern Dutch School. Mr. Tom Robertson, R.B.A., was well represented by *The Lonely Mill;* by characteristic seascapes with blue waters, and shadowy ships with rare atmospheric effects ; and Mr. Montague Smyth (a new member) in *Moonlight, A Devonshire Lane*, and *A Chinese Harbour*, showed a vigour and versatility that gives promise of added strength to the Society.

Mr. Taylor Brown loves to linger over the Ayrshire landscape. His *Ayrshire By-way* is one of those typical renderings of his native country with which he has familiarised Glasgow art lovers, but his *East Lothian Hamlet*, with its rich contrasts of red and green, supplied that interest and variety sometimes lacking in the work of an artist whose habitual sketching ground is limited to one particular locality. Mr. W. A. Gibson, who is one of the most vigorous of the younger school of painters, and one of the founders of the Society, has, in his *Cartmel*, handled a familiar theme with that breadth and richness of tonal quality for which his later work has become distinguished.

In landscape Mr. Andrew Law proved more interesting than in portraiture, subject undoubtedly having much to do with this. *Duke Street, Kil-*



STUDY FOR "CONSOLATION" BY DUDLEY HARDY, R.I.



"HOMAGE." BY JOHN HASSALL, R.I.

marnock, by this artist, was one of the centres of attraction, both for artist and layman; here a somewhat commonplace street in a commonplace town becomes charming by the inspiration of the painter. There is clever composition, well-drawn architecture, skilful light and shade effect and a breathing atmosphere. Mr. John Q. Pringle is something of an enigma. Last year he contributed a large-sized fantasy in colour; when the Society showed in London he captured the critics, and invitations from continental galleries to show his work were unheeded. This year the artist was content to show a miniature, *Ducks*, rich and luminous as an enamel, and choicely mounted, and a small water-colour sketch of rare treatment and charming colour effect. Art is an exacting mistress. She will not be satisfied with less than the whole-souled devotion of Mr. John Q. Pringle.

Stewart Orr's Arran sketches formed one of the most attractive features of the water-colour section. The brown hill, the lonely moor, the broken cloud are all portrayed by this earnest observer of nature with rare fidelity and charm. Readers of this magazine will shortly have an opportunity of seeing a reproduction in colours of one of these delightful transcriptions of Arran landscape. In Mr. Munro S. Orr's figure studies there was a quaintness and individuality familiar in many of his well-known book illustrations, *The Long Pipe* being a typical example of the artist's manner. In *The Dance* Miss Jessie M. King displayed all her wonted imagination and inimitable touch, while *The Shepherdess*, a delicately executed water-colour drawing, was charged with the genius of originality and fine feeling.

These were but a few of the more striking pictures in an exhibition of general excellence that will be an encouragement to the young society to yet greater effort. J. T.

BERLIN.—At the Hohenzollern Kunstgewerbehaus Messrs. Friedmann and Weber arranged a charming Louis Quinze and Seize setting for the exhibition of the works of Franz von Bayros. A study of the numerous pen-drawings, water-colours and pastels of this Munich artist (who, however, is an Austrian by birth) revealed the genuine interpreter of Rococo times. We cannot remember a second artist who is so perfectly equipped to render the seduction and flippancy, the grace, frivolity and tenderness of this period. His pen pirouettes and glides quite in the style of the *siècle charmant*. His abbés, marquises and pages seem credible enough, but woman is the star in this realm. Bayros is the adorer of Rococo chic; and it seems only natural that he should show also a fine hand in small portraits of elegant modern ladies. In them he can be very simple, although the atmosphere of the boudoir is ever present.

At the October exhibition at Schulte's, honours were divided between foreign and German Art. The Hungarian, Ludwig Mark, from Budapest, introduced himself as a portraitist of beautiful women. His colourism has profited much by Venetian classics and French modernists, but the spirit in which he loves to render national femininity is quite Hungarian. We felt fascinated by charms of tonalities, whilst mien and pose struck one as intrusive. His inventiveness and originality of *motif* and his colour sense are stronger than his pictorial



"IN THE PARK" BY FRANZ VON BAYROS



"DONNA ROMANA"
BY FRANZ LIPPISCH



"ON THE RHINE" BY WILHELM SCHREUER

craftsmanship. In the Aman-Jean collection, a firmly established reputation was jeopardised by the weakness of colour and line which it demonstrated. We seemed to inhale enervating perfumes from groups and single figures of sickly women without a drop of healthy blood in their drooping limbs. An earlier period of French Art had a vigorous representative in J. F. Millet, whose series of clear and expressive drawings of rural scenes, landscapes and portraits spoke of the realist's unflinching veracity and of the idealist's love for the grandeur of the antique canon.

Several of the contributions by modern German artists proved a source of real enjoyment. Franz Lippisch, the Berlin painter, has matured his talent by careful study, and some of his paintings evoke the name of Böcklin. Deep colour harmonies, beautiful women in classical garments and with emotional souls, backgrounds of Italian skies and groves induce the mood of the elegy, a form of music particularly soothing in these days of unrest. Some well-known Düsseldorf painters formed the "Künstler-Vereinigung, 1899," and these sympathetic realists sent some fine works. Nature is their source of inspiration, and they owe much to Dutch models and to modern improvements. We found honesty and delicacy in landscapes of Eugen Kampf, Hünten, Lasch, and Sohn-Rethel, as well as in the subject pictures of Claus Meyer, Kohlschein, Heimig, and Josse Gossens. The Munich secessionist, Fritz Osswald, paints landscape, especially winter scenes and flowers, with love and accuracy. His summary methods do not conflict with delicate *motifs*. The groups of the sculptor Ernst Müller-Braunschweig, impressed one by their charm of line and tenderness of feeling, and his portraiture by vividness, and Leo



"A TRIO" BY WILHELM SCHREUER



"EUROPA" (*See Vienna Studio-Talk*) BY MICHEL MÖRTL

Ziemssen's talent was favourably introduced by divers busts and plaquettes.

At Schulte's art gallery we have at last been enabled to form a final opinion on the talent of Wilhelm Schreuer, the Düsseldorf painter whose occasional pictures here have always attracted attention. He is a queer reviver of the Dutch classics of the interior, but though not as rich as they in his palette, he is by his very monotonies of brown or grey or black and white and by very economical colour-touches delicately dealt out over them, quite surprising and delightful. He is also wider in his range of subject, as scenes from war time as well as from modern society life form his particular delight. He often indulges in the historical costume, preferring that of Frederician times. His frames are generally modest, and however numerous his figures are he knows very cleverly how to place them, and catches actuality convincingly in their movements. It is said that his eye and hand are so sure, that he paints his pictures straight from memory and then wipes out the passages not wanted. Schreuer does not belong to our great ones, as the style of the illustrator hovers round his work, but in his individual character he is one of our most original artists.

At Fritz Gurlitt's, all the friends of Heimatkunst (home-art) were glad to greet Hans am Ende, one of the staunchest and finest Worpswede masters. He reappeared with some moorland pictures, in which his sappy and poetic art has convincingly mirrored the grandeur of plain, the dreamy mood of the harbour, the joyousness of cornfields and autumnal witchery of beeches.

A select quantity of Belgian pictures has been on view in Casper's Salon. Pictures of rather small dimensions, distinguished by refined colourism, show well in these rooms, where tradition and modernism are alike valued as



"THE PRINCESS'S ELEPHANT" BY MICHEL MORTL



"A PAIR OF MONKEYS" BY MICHEL MÖRTL
(*See Vienna Studio-Talk*)

long as they produce good art. A speciality is made here of the introduction of promising talent, which has often enough realised expectations. Fernand Khnopff again fascinated by numerous works abounding in sensitiveness and mystery, while Cambrier, Bergeret, Charlet, Courtens, Gilsoul, Marcette and Mathieu render reality with dignity and truthfulness. J. J.

PARIS. — This year's Salon d'Automne, like those which preceded it, offered us many and diverse kinds of art. First of all, one found here work of the most advanced order, and—may we venture on the word?—also the maddest productions of those artists who are usually represented at the "Indépendants." I am totally unable to see what is to be the future of this side of the society, and what can possibly be the outcome of these really absurd attempts—frequently nothing more than pretentious daubs. There were, however, at the Salon numbers of works by really serious artists who know their craft thoroughly but who are nevertheless striving ever without cessation to do still better things. Among these, for example, we found M. Desvallières, who paints with such feeling both still life and portraits; Abel Truchet, a *plein airiste*, who does charming luminous pictures; Morerod, who exhibited some capital drawings of Spanish types; Stettler, with a very beautiful picture, *Les communiantes;* Ouvré, whose figures are curious and bizarre; Perrichon, who excels in drawings in sanguine; Csok, who has the finished touch of the Old Masters; Taquoy, who merits a place with his excellent landscapes; Simon Bussy, who showed some harmonious decorative paintings; Altmann, whose landscapes one always enjoys seeing; Madeline, an equally delightful landscapist; and among the foreigners Schultzberg, a bold and powerful colourist.

Some of the other exhibitors at this Salon appeared to me to have come there rather by chance, for they remain at the same time faithful to other societies—though this in my eyes does not detract a jot from their merit. It was with much pleasure that I paused in front of the poetic landscapes of



FOUNTAIN IN GLAZED CRYSTAL BY MICHEL MÖRTL



HEAD OF MME. DELUNE BY ROSA SILBERER
(See Vienna Studio-Talk)

Eugène Chigot, which are truly of exquisite harmony; the restrained portrait by Mme. Galtier - Boissière, and the portrait of an Amazon by Mr. Lavery, whose work is always so distinguished and so unfaltering; and I enjoyed the very poetic flower paintings of Mme. Lisbeth D. Carrière, the strong and simple landscapes of Morrice, the decorative anel by Mme. Crespel, and the sunlit figures of Mme. Gonyn de Lurieux. Three artists whose works were grouped together in the one room seemed to me to be carrying on the traditions of Sisley; these are MM. Maufra, Loiseau and Moret, whose productions deserve a very close study.

The retrospective sections are always among the chief attractions at the Salon d'Automne, which has already shown us most interesting *ensembles* of the work of Ingres, Manet, Courbet, Greco, Monticelli and Cézanne. One room was devoted to the works of Corot as a *figure painter*. Several of these struck me as being of secondary importance, but on the other hand one was pleased to see certain portraits of Italians, of a man in armour, Breton women spinning, and in particular the *Bain de Diane*, though this last is really a landscape, the figures being quite of minor importance.

A few months ago there died a Dutch artist whose talented work was but little known to the public at large; Ten Cate. The Salon d'Automne did very well in giving up to his pictures a small room, which formed one of the most delightful features of the Exhibition. Fifty works—paintings, water-colours and drawings—revealed to us a charming artist imbued with the picturesqueness and luminosity of his country. Ten Cate was really but a pupil of Jongkind. Less powerful



"THE KARAWANKEN MOUNTAINS" BY VIKTOR MYTTEIS



"HORSE'S HEAD" (COLOURED DRAWING) BY ALFONS PURTSCHER

than his master he deserves nevertheless a place of honour among the landscapists of the nineteenth century. H. F.

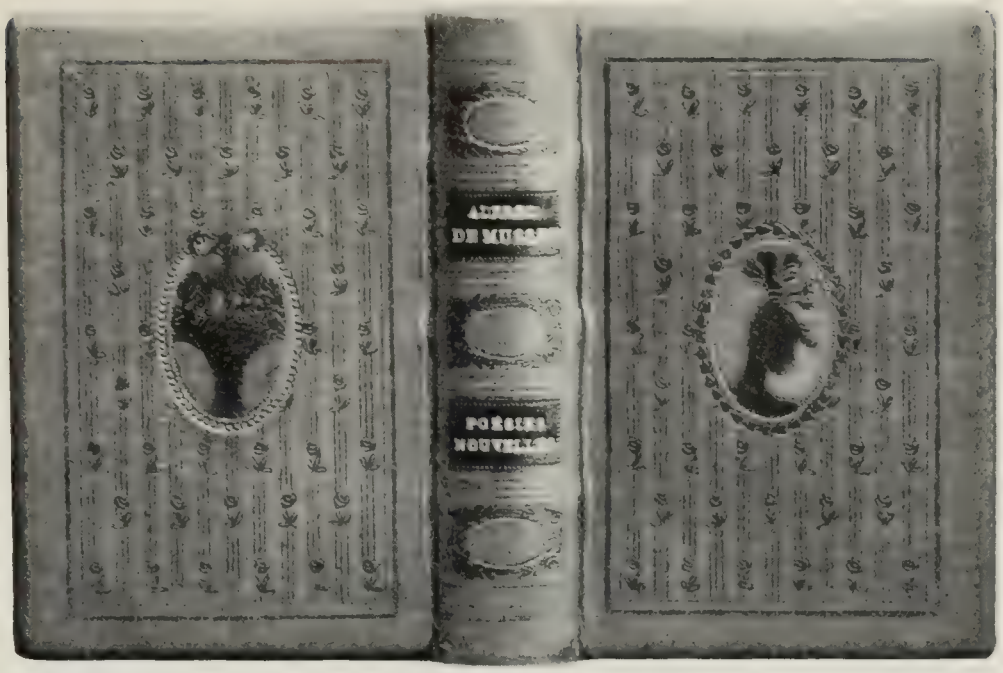
VIENNA.—Some two years ago Michel Mörtl, who had been a student at the Fachschule in Villach, and later under Professor Strasser at the Kunstgewerbeschule in Vienna, exhibited a fountain destined for a garden in Klagenfurt in Carinthia, where the exhibition was held. This work, which was reproduced in THE STUDIO with some notes on the exhibition, won warm praise for the talented young sculptor. Since that time he has been appointed to the Fachschule at Znaim in Moravia, a school established very long ago, and which has been always devoted to teaching the art of ceramic and porcelain making. Previously Michel Mörtl had been artistic manager to Herr Förster in Vienna, where he gained that practical knowledge necessary to everyone who wishes to become a successful designer, and afterwards he started on his own account, giving up only to accept the appointment at Znaim. In the Zoological Gardens at Schönbrünn Herr Mörtl had every opportunity of studying the habits of animals, and the various examples of his work now reproduced show that he has profited by his observations.

The work of Fräulein Rosa Silberer, the talented young Viennese sculptor, is already well known to readers of THE STUDIO. The artist now resides in Paris, and her work has met with warm appreciation there, among the many commissions she has received being one from the French Government. Of late the artist has sought rest from greater efforts in the comparative calm of modelling portrait busts. The one reproduced on p. 243 will serve to show how capable she is in this direction. It is that of Madame Delune, the eminent Belgian 'cellist, whose playing has been so much admired in Paris.

The art exhibitions in Klagenfurt are, thanks to the untiring efforts of Baron F. von Helldorff, an artist of talent though an amateur, every year becoming more widely recognised. That they have aroused much interest is proved by the fact that the State has granted a subsidy for the exhibition, and offers gold and silver medals for the artists, thus following the example of the little city herself. Plans have been drawn up for a proper art gallery, but for some time at least the exhibitions must of necessity continue to be held in the Gymnasium, which in summer is transformed into a home of art. This year the transformation was performed by Franz Baumgartner, who may be said to have solved a difficult problem fairly well, though one missed the unity of character which was such a prominent characteristic of the late architect, Winkler, who arranged the first exhibitions.

There were but few portraits, Toni Gregoritsch being perhaps the most prominent in this class of work. What strikes one in his portraits is their fidelity and naturalness. This artist was until lately an officer in the Emperor Franz Josef's army, though he has always had a strong affection

for art. His fine artistic feeling and right judgment have quickly brought him on in the path of fame, for he has already become recognised by his compeers as a sound artist, and examples of his work have appeared in THE STUDIO. Good work was also shown by Raoul Frank, Alexander Goltz, Frieda Brandl, Oswald Grill, Arved von Becher, K. Stoitzner and Ernst Riederer. Hugo Baar contributed some of his snow scenes, painted in that fine delicate manner of his which gives so great a charm to his pictures.



BOOK COVER WORKED WITH HOT TOOLS — BY EVA SPARRE

Ludwig Willroider, another painter of distinction, was represented by several of those smaller works in which he excels, but which he so rarely exhibits. He finds his motives in secluded nooks, and in depicting these he reveals a rare imaginative power.



"BEFORE THE SNOWSTORM" (TEMPERA) — BY HUGO BAAR

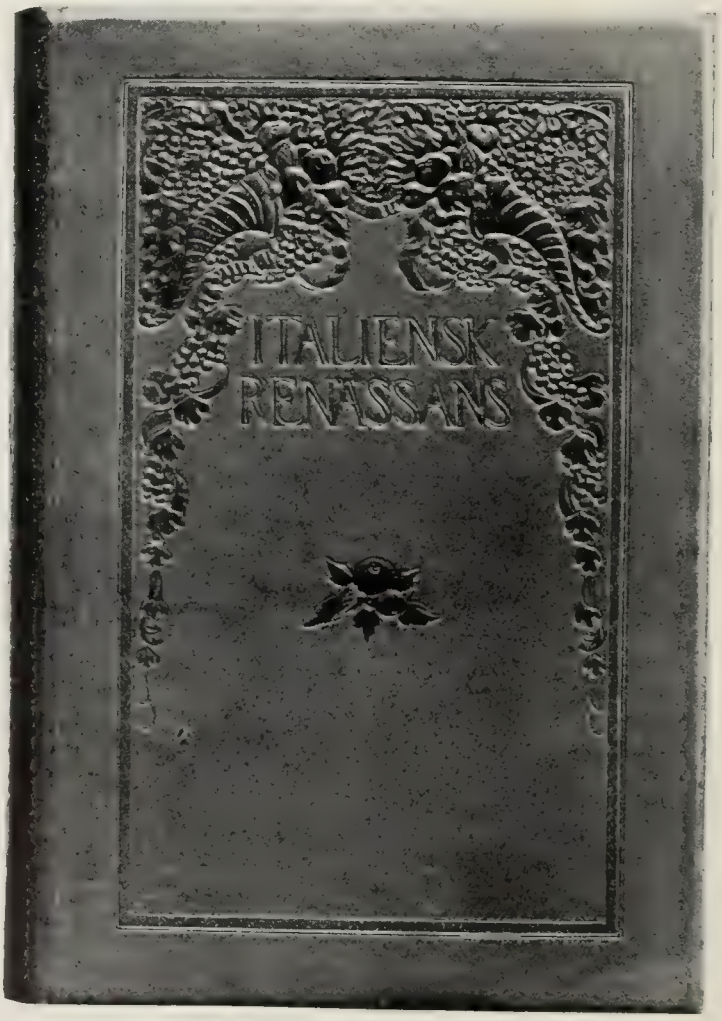
Another artist of exceptional note is Viktor Krämer, whose many sojourns in the East have helped to make him a master in the interpretation of Oriental themes. Viktor Mytteis seeks his studies in the mountains, in which he is as much at home as on the plains. He showed some good work, and proved himself an artist of merit. Gilbert von Canal, Leopold Resch and Alfred Zoff were also well represented. Alfons Purtscher, a talented pupil of Zügel, showed some excellent drawings of animals. Friedrich Gornik exhibited some of his fine bronzes, Julius Lengsfeld ivory plaquettes of high quality, Franz Schleiss and Emilie Schleiss-Simandl excellent ceramics, and Marie Bauer various objects in arts and crafts, which were of true artistic value. A. S. L.

STOCKHOLM.—The dark autumn days are not favourable for art exhibitions, and it is unusual for any important

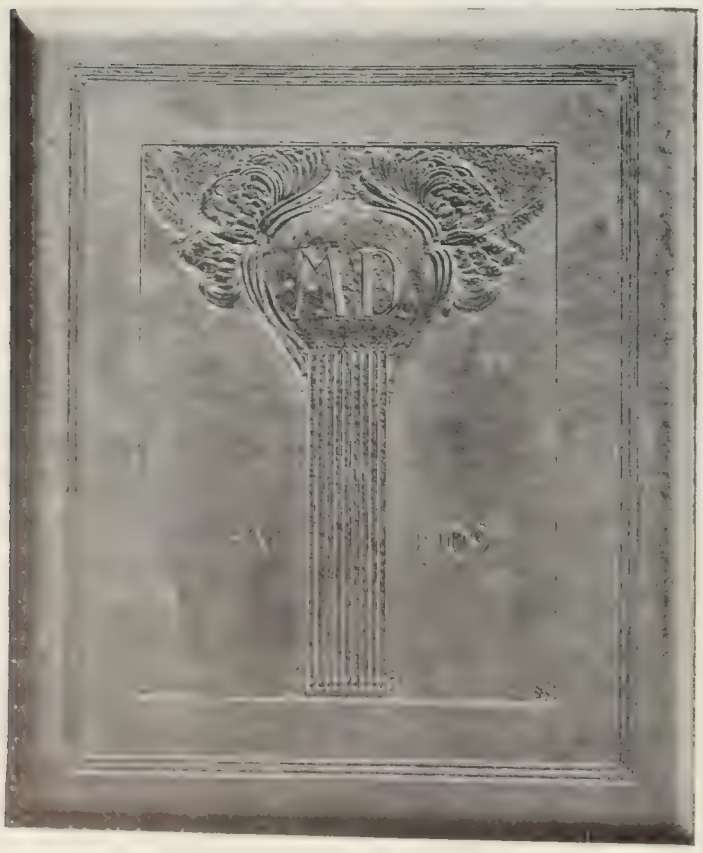


BOOK COVER IN TOOLED LEATHER. BY EVA SPARRE

shows to take place in Stockholm during the closing months of the year. This year an exception has been made by the Swedish Academy of Fine Arts inviting the Royal Society of Painter-Etchers and Engravers to exhibit in their galleries. The exhibition was opened on the 11th of October by the Crown Prince and Crown Princess (Princess Margaret of Connaught), who both take a deep interest in matters of art. The exhibition had a great success, a large number of the etchings being sold. The National Museum of Stockholm has used the opportunity to increase their print-collection with several fine proofs. Perhaps those that aroused most interest in Swedish art lovers were those by Sir Francis Seymour Haden, Messrs. Brangwyn, Legros and East, and the German associate-member, Hermann Struck.



BOOK COVER IN TOOLED LEATHER BY EVA SPARRE



BOOK COVER IN TOOLED LEATHER BY EVA SPARRE

Frank Brangwyn is one of the few modern etchers who have found their way into the hearts of the Swedish connoisseurs, and many of his best etchings have been added to their collections. Among the comparatively few foreign members of this society are three Swedish artists, A. H. Haig (Hägg), Hjalmar Molin and Axel Tallberg, all three of whom took part in the exhibition. T. L.

The bindings by Countess Sparre here illustrated were on view at the recent exhibition of

Applied Art, but did not receive the prominence they merited, being crowded amongst a large collection of trade bindings. The Countess, whose husband, Count Louis Sparre, is well known to readers of THE STUDIO as an artist of much individuality, is herself a gifted woman, and her work, as exemplified by these bindings, will, we are sure, meet with wide appreciation on account of the fine decorative feeling which it reveals. In three of these bindings the ground colour is yellow, the other ("Herr Arnes Penningar") being worked on a dark green ground with a little gold and red by way of relief. The cover of de Musset's book is worked with hot tools, and the decoration is carried out in green, yellow, pink, brown and black, judiciously distributed. Various subdued colours are also effectively employed for the "Italiensk Renassans," while in the address-book cover the dark yellow ground is pleasantly relieved by red and green.

COPENHAGEN. — The name of Mr. Carl Brummer, the Danish architect, is not unknown to the readers of this journal, inasmuch as THE STUDIO a year or two ago contained some reproductions of "Ellestnen," a charming and original house, one of the architect's earliest efforts, which attracted a most flattering attention on both sides of the Atlantic. "Ellestnen" was partly designed after certain old northern *motifs*, ably adapted and handled, thus illustrating one side of Brummer's artistic *naturel*. He believes in the continuity of art, in evolving, to some extent at least, the new from out of the past, sifting and choosing or rejecting style and *motif*, at times, however, almost completely discarding tradition, though more often than not, I think, adapting and shaping it in conformity with his own artistic individuality, at the same time carefully considering the personal tastes and requirements of the future occupants. Brummer unquestionably is a domestic architect of rare ability, and the illustrations published to-day will bear out what I have said with reference both to his exceptional gift of thoroughly entering into a given style and the personal originality with which he endows other specimens of his work. The house of Dr. Ernst Möller, the advocate, may be taken as a good example of the latter category. It is really a most excellent house, with exceptionally well-balanced and harmonious contours which betray the architect's fondness for good sweeping curves, with the red-tiled roof, the red brick walls (of a happily chosen mellow colour and



DR. E. MÖLLER'S HOUSE IN COPENHAGEN — CARL BRUMMER, ARCHITECT





MR. OVIST PETERSEN'S VILLA IN COPENHAGEN
CARL BRUMMER, ARCHITECT

good surface), and the brownish-red windows, as restful in colour as in line. The interior is likewise skilfully planned, each room having its distinct stamp and its distinct charm. There is something trusty and self-contained about this house; one feels as if it must be destined to form a family's happy, treasured home for generations. The other house illustrated, that of Mr. Ovist-Petersen, is a good-sized town residence, certain portions of which are relieved by touches of an old-time picturesqueness, as seen in the picture of the porch. G. B.

ART SCHOOL NOTES.

LONDON.—Mr. George Clausen, R.A., Mr. P. Wilson Steer, Mr. R. Anning Bell, R.W.S., Miss May Morris, Mr. David McGill, and Mr. Herbert Dicksee, were the adjudicators in the sketching club competitions held last month by the past and present students of the Royal College of Art. The task of the judges was no light one, for the display of competing works was unusually large. It was, in fact, much too large, and it would be to the interest of the students if on future occasions their exhibitions were pruned to more manageable limits. Last month's show was so overpowering in extent that it would have been impossible for the most conscientious of critics properly to examine it in detail and to pick out the many creditable works it contained in addition to those that were awarded prizes. The prize list, by the way, was this year unusually lengthy, and included no fewer than twenty-five gifts of money from the professors past and present, and others who are interested in the progress and well-being of the College.

Some capital work was shown in the competition for the prizes offered by the Principal (to present students only) for the best set of sketches in colour. The vast majority of the works submitted for these prizes were landscapes, and by landscape painters all the awards were gained. The first prize was taken by Mr. J. B. Godson for some clever sketches in oil of coast scenery; the second for some pastorals, also in oil, by Mr. Rowland Gill; the third by Mr. H. R. Wilkinson; and the fourth by Mr. B. Wright. Perhaps the best of the figure sketches sent in for the Principal's prizes were those by Mr. George H. Day and Mr. Percy H. Jowett. The prizes offered by Mr. Bradley Martin for the best painting for the "Gilbert-Garret" subject "Labour" were taken by Mr. A. Cooper with a good study in oils of the building of a house, something in the Brangwyn manner, and by Mr. J. Kershaw with an attractive water-colour of men working on a London river-side road. A third commendable study was Mr. Day's painting of harvesters.

Another good competition was that for the Haywood prize given for the best painting of a full-length figure executed out-of-doors. It was gained by Mr. Oliver Senior, with a painting of a girl in a garden that was certainly the best of its class. The Constable Alston and Woolway prizes offered for "the best sketches in which cloud-forms play an important part," went to Mr. E. A. Waite and Mr. B. Wright; but in this particular competition the College of Art students did not show to advantage. The two prizes given by Mr. Frank Short, A.R.A., and Miss Pott, were gained by Mr. S. Anderson (with an etching of an old bookshop that would have made a delightful subject for Whistler) and by Miss Hughes; the Armstrong prize by Miss Pritchard; and the Fitzroy prize for the best study of architecture in combination with landscape by Mr. W. O. Miller. The Club prize in Section B for a set of sketches in colour was given to Mr. H. Parr for a group of water-colours. This was a capital competition, and brought forth good work also from Mr. A. Bentley, Mrs. Senior, Mr. Arthur Kidd, Miss Billing, and others. The Club prize for an interior in colour was awarded to Mr. W. O. Miller for an accurate and careful, if somewhat lifeless, study of a church; and the two Club prizes for landscape (Section A.) to Mr. B. Wright and Miss E. Waring.

In modelling the principal competition was for the prizes offered jointly by Major the Hon. E. St. Aubyn, Professor Lanteri, and Mr. B. Clemens, for the best group illustrating the "Gilbert-Garret" subject, "Samson and Delilah." The first prize was gained by Mr. C. Vyse, and the second by Mr. G. Ledward, who also took the prizes for modelling given by the Club, and by Mr. Alfred Drury, A.R.A. Other prize-winners in the Royal College of Art competitions included Mr. W. Ashworth, Mr. R. O. Pearson, Miss Martin, Mr. T. H. Hughes, Mr. F. W. Hounsell, Miss J. M. Lawson, and Mr. Langford Jones.

At Heatherley's, the Sketching Club exhibition showed a remarkable advance upon the standard of last year. Mr. S. W. Stanley, who shared the figure prize with Miss Phyllis Campbell, contributed

a striking drawing of men at work at night near a gasworks, curiously effective in its light and shade. Miss Campbell's composition, in tinted pen-and-ink, which deservedly attracted great attention, represented two maiden ladies of the early Victorian or perhaps late Georgian period, at work on a large patchwork quilt. It was clever caricature, full of humour in every line, and remarkable as the work of a very young artist. Miss Campbell also exhibited a good poster, in red and white, of a pierrot and a dwarf. More mature in its knowledge was Mr. S. W. Stanley's "Pageant" poster, with spectators sitting in shadow in a balcony watching the knights and men-at-arms beneath, passing through the courtyard of a castle at night. Other interesting posters were by Mr. Fred Holmes, Mr. J. Brown, and by Mr. Gerald Peacock, who also showed a vigorously handled landscape,—a river bank with trees, broad and simple in treatment—which gained the Sketching Club prize. The figure designs by Mr. P. B. Mimms, Mr. J. Brake Baldwin, and Mr. Heathcote, also deserved commendation. The exhibition was probably the best of its kind that has been seen at the well-known school in Newman Street.

The Sketching Club at the South-Western Polytechnic Institute, Manresa Road, Chelsea, may also be congratulated upon the good show seen at its autumn exhibition. The first club prize for figure was awarded to Mrs. McKillip, for a realistic painting in oil of a woman scrubbing a floor; and the second to Mr. Field for a drawing, in black-and-white, illustrating "The Song of the Sword," and displaying imaginative qualities of a somewhat uncommon nature. The landscape by Miss Reeves that gained the first prize in its section was a coast scene in water-colour, slight and delicate in execution, but wonderfully complete within its own limits. Miss Brown's prize composition in the modelling section was slight, also in the sense that it was literally a sketch, but it was suggestive and vigorous. In the design section four prizes were offered for posters—two for advanced and two for elementary students. Mr. North and Mr. Butcher won the advanced prizes, and Miss Brown and Mr. E. Merryweather those in the elementary group. Mr. Merryweather is one of Mr. Borough Johnson's youngest students, and his poster, for a boy of fourteen, was exceptionally good. The prize for animal painting was won by Miss Brodie; and the prizes for the best set of landscape studies by Miss Reeves (first), Mrs. McKillip and Miss Branston (second—equal), Miss Mason (third), and by Miss Lucas, to whom the elementary prize was given. One of the best studies in this section was a sketch of sands and sea in oil by Miss Branston. W. T. W.

REVIEWS AND NOTICES.

The New New York. A Commentary on the Place and the People. By JOHN C. VAN DYKE. Illustrated by JOSEPH PENNELL. (New York and London: Macmillan.) 17*s.* net.—The letterpress of this fascinating volume presents a union of what at first sight would appear to be quite heterogeneous qualities. It is a perfect storehouse of facts, a true encyclopædia of knowledge about the new unbelievable city; yet it is written in as free and captivating a style as any exciting novel. The author is most intimately acquainted with all phases and details of his subject, like one who has grown up with it; yet, in approaching it, he preserves the freshness and vividness of impression of a highly cultured traveller who acquaints us with the sensations that he experiences at the first sight of some new country. His point of view is an altogether optimistic one, and he believes, with regard to New York, that what is, is right. Never has a city had a more enthusiastic biographer than this, and never has an author found a more befitting artist to complement his own efforts, than this author has found in Mr. Pennell. Mr. Pennell is not a New Yorker, nor has he ever lived for any long period in "Gotham." But with him it is a case of love at first sight; the city appeals to him like the realization of one's ideal, and he grasped it at once. He has contributed twenty-five coloured and ninety-eight black-and-white drawings to the book. The latter, mostly pencil and crayon drawings, may perhaps lack the finality of Mr. Pennell's wonderful etchings of New York, yet the same admirable powers of draughtsmanship and the same rare gift of selecting just the right point of view for each picture, appear clearly in these illustrations, as we have met with them in other works by the same artist. The colour work is quite a new departure for him. Piquant touches of gay colour here and there enliven twenty-five of the designs, and the colour itself is treated in the same sagacious way as line has been treated—it does not describe or define, it merely offers hints or suggestions to the imagination of the beholder.

Giovanni Boccaccio. By EDWARD HUTTON. (London: John Lane.) 10*s.* 6*d.* net.—The weakest in character but at the same time the most

thoroughly human of the remarkable triad of poets who in the early fourteenth century heralded the dawn of the Italian Renaissance, Giovanni Boccaccio, with his passionate nature and full and eager participation in all the joys of life, makes perhaps a stronger appeal to the sympathies than do his greater contemporaries Dante and Petrarch. He is famous throughout the civilised world as the worshipper of the fair but frail Fiametta, and as the author of the wonderful series of tales known as the "Decameron." Yet, although the life stories of the lovers of Beatrice and Laura have been told again and again, and the characters of their heroines considered from every conceivable point of view, English publications concerning Boccaccio are few and fragmentary, the only serious study of him as man and author being that published in 1895 by J. A. Symonds, who was the first English writer to make a successful attempt to realise his personality. This strange gap in the literature of the Renaissance is, however, now well filled by a scholarly and exhaustive work from the pen of the indefatigable Mr. Edward Hutton, who in a copiously illustrated volume embodies the researches of his many Italian predecessors. As a matter of course the most fascinating chapters are those concerning the courtship and winning of Fiametta which, alas! throw a lurid light on the lax morality of the day; but the account of the relations between Boccaccio and Petrarch, revealing as it does the noble nature of the latter, is of enthralling interest. Scholars will also find the essays on the literary works of Boccaccio full of suggestion, and the appendices, that include a synopsis of the "Decameron," will be most useful to future students.

English Costume. By GEORGE CLINCH, F.S.A. Scot. (London: Methuen.) 7*s.* 6*d.* net.—*Die Mode: Menschen und Moden im Achtzehnten Jahrhundert.* Text von MAX VON BOEHN. (Munich: Bruckmann & Co.) 8 *mks.* and 9 *mks.* 50.—*Modes and Manners of the Nineteenth Century.* Translated by M. EDWARDES. Introduction by GRACE RHYS. (London: J. M. Dent & Co.) 3 Vols. 25*s.* net.—The almost simultaneous appearance of these three works on costume seems to point to an increased interest in the subject, the literature of which is already pretty extensive, and we must suppose that the revival of pageantry has had not a little to do with it. It is hardly likely, however, that the history of dress will attract the attention of many outside those who make it an object of study for particular purposes, such as the figure painter, or the designer of theatrical and fancy dress costumes. For these, the works before us in their respective ranges, provide plenty of material. Mr. Clinch's book does not profess to be more than a general survey of English costume from the earliest times to the end of the eighteenth century, but it is well written and has special chapters on military, legal, ecclesiastical and royal robes which give it additional value, while the illustrations have been selected with judgment. The other two works deal with special periods, and consequently are fuller in detail. The authors are apparently the same in both cases, although their names do not appear in Messrs. Dent's publication. And in both the illustrations are very numerous, especially of course in the three-volume work relating to the nineteenth century, and coloured plates are a prominent feature of the one as of the other. It seems scarcely conceivable that the grotesque *modes* which are here resurrected, with many others which are fascinating in their gracefulness, should ever have been tolerated by rational beings, but if the old saying, *de gustibus non est disputandum*, applies to anything, we suppose it is doubly applicable to fashions in dress.

Hogarth's London. By HENRY B. WHEATLEY, F.S.A. (London: Constable & Co.) 21*s.* net.—Mr. Austin Dobson's excellent work upon Hogarth has left little to be said about the life and work of this great painter-satirist, but Mr. Wheatley, by approaching the subject from a quite different standpoint, has ably supplemented the literature already in existence. His aim has been to give us word-pictures of the customs, the manners, and the morals of the times which the painter in so masterly a manner depicted upon canvas, and his interesting chapters are full of anecdotes of famous people of the day with whom, either directly or indirectly, Hogarth came in contact. He succeeds in giving us a vivid picture of a period which must certainly rank as one of the most interesting in the history of London, and he sheds an interesting sidelight upon Hogarth's immediate circle, and also the society of that day. The book contains numerous reproductions of Hogarth's paintings and engravings, and forms a valuable and interesting survey of London life in the eighteenth century.

G. B. Tiepolo. By POMPEO MOLMENTI (Milan: Ulrico Hoepli.) 45 *lire.*—It is much to be regretted that the work of Giovanni Battista Tiepolo should be so little known in England, where the gifted and versatile Venetian master is represented chiefly by four clever sketches in the National Gallery, and the more important composition, the *Education of the Infante of Spain*, in the Bischoffs-

heim Collection. He was from the first greatly appreciated in his native country, receiving commission after commission from important patrons, and his frescoes are widely distributed in Italian churches. Signor Molmenti contrasts him with his famous predecessor Carpaccio, declaring that he stands for the sunset as the latter does for the dawn of Venetian art. He looks upon the one as the antithesis of the other, for the work of Carpaccio is severe and archaic, yet full of a certain dignified repose, whilst that of Tiepolo, who delights in contorted and audacious attitudes, seems literally to palpitate with life. The critic dwells on his extraordinary fertility of imagination, rapidity of execution, and the courage with which he conquered technical difficulties, claiming that though he no doubt belonged to the decadence, his brilliant achievements shed a fresh lustre on the city of his birth that remained magnificent even in her decay. As in the companion volume on Carpaccio, every conceivable source of information has been turned to account by Signor Molmenti, who has included amongst his carefully selected illustrations, examples of the work of some of Tiepolo's predecessors and successors that will be found useful for comparison.

Tanglewood Tales. By NATHANIEL HAWTHORNE. Illustrated by WILLY POGANY. (London: T. Fisher Unwin.) 6*s.* net.—This children's classic comes to us in this edition beautifully illustrated—that is, as regards the line decoration, which so very well incorporates itself with the character of the printing and spacing of the letter-press. Mr. Willy Pogany has done what few artists seem to have the gift of doing now-a-days; namely, illustrate a book with drawings which in their character show themselves to spring from the inspiration of the stories which they have in hand. There is originality in Mr. Pogany's drawings and considerable grace of line, also an appreciation of the tradition of the Greeks in their own interpretation of their myths. When we come to the colour illustrations—fortunately only two—we come to a part of the book which we regard indifferently. They fail to retain the Hellenic feeling which the other pictures have. A child will, of course, turn first and with most delight to the coloured pictures. We regret, then, that responsibility for their truth to Greek character has not been assumed.

The Rubáiyat of Omar Khayyám. Presented by WILLY POGANY. (London: George Harrap & Co.) 10*s.* 6*d.* net.—This book, illustrated by Mr. Willy Pogany, does not give so much pleasure as "The Tanglewood Tales." In the first place, to give English words in a lettering which is made to imitate the character of Persian script is, artistically speaking, a somewhat clumsy attempt to sustain the Oriental character, and we scarcely think the readers will thank the publishers for making the verses so difficult to read. The illustrations seem the result of some study of the East, but they are not Eastern in feeling. In regard to this, we do not plead for local truths, but for an imaginative interpretation. There is much realism in these illustrations that quarrels with the purely decorative style of the book, and more especially with the abstract kind of thought to be expressed.

The Rubáiyát of Omar Khayyám. Translated by EDWARD FITZGERALD. Edited, with introduction and notes, by REYNOLD ALLEYNE NICHOLSON, Litt. D. (London: Adam and Charles Black.) 7*s.* 6*d.* net.—Mr. James is more successful than Mr. Pogany, but even his designs lose greatly in sympathy through the fact that there is nothing whatever in these colour schemes to help carry out what is achieved so well in the line, the illusion of Eastern setting. It is easy to make the right selection of types, at least with an artist so gifted as Mr. James, but it is not easy, we admit, to arrange that the colour scheme of an Oriental picture shall, in printing, be something different from what it would be if its subject were a London street. But decorative restraint might step in here and save the situation. Is this realism of colour necessary which publishers encourage?—a realism which Mr. James rejects in the line work of every one of the contours of his beautiful designs.

Grimm's Fairy Tales. Illustrated by ARTHUR RACKHAM. (London: Constable & Co.) 15*s.* net. —Mr. Rackham's genius is at its best in subjects that are weird and imaginative, and in this work he has had a wide scope for his talents. But Mr. Rackham's work is not always weird, for, when occasion demands, his drawings are full of quiet beauty and graceful composition. His consummate draughtsmanship is always evident, and particularly so in his illustrations to "Grimm." These wonderful stories have never been so worthily illustrated as in this volume. The book is, however, too bulky and unwieldy. Thinner paper, smaller type, and the absence of the cardboard upon which the plates have been mounted, would have greatly improved its appearance, and rendered it more handy in use and more convenient to the reader.

Undine. Adapted by W. L. COURTNEY. Illustrated by ARTHUR RACKHAM. (London: Heine-

mann.) 7*s.* 6*d.* net.—Mr. Rackham's conception of Undine is most admirable, and his drawing of this figure unvarying in its charm. There is an amount of knowledge packed into these drawings of the figure, too, which must please the most academic. But it is Mr. Rackham's singular gift to infuse this scholarship with caprice, and also with emotion. The front cover of this book is very beautiful, and the get-up throughout will commend itself to every reader.

The Rainbow Book. By Mrs. M. H. Spielmann. (London: Chatto & Windus.) 5*s.* net.—These "Tales of Fun and Fancy," charmingly written for the delectation of juveniles by a lady who has a keen sense of humour, are illustrated by pen-and-ink sketches at intervals, after the fashion of magazine stories, and in the same style. The coloured frontispiece is by Mr. Arthur Rackham, while numerous sketches are contributed by other well-known illustrators, such as Hugh Thomson, Bernard Partridge, Lewis Baumer, H. Rowntree, C. Wilhelm—a galaxy of talent rarely found within the covers of a single book.

The Forest Lovers. By Maurice Hewlett. Illustrated by A. S. Hartrick. (London: Macmillan & Co., Ld.) 5*s.* net. This is a pleasantly bound book with a beautiful cover design in gold upon a serviceable green cloth. We are not quite sure whether the numerous colour pictures, inserted as they are upon brown papers, come within the unwritten rules of book making. Here they are, and can be nothing more than an accompaniment to the text in a thick volume of prose matter. As drawings in water-colour, however, they have all Mr. Hartrick's refreshing handling and naturalism. Mr. Hartrick is nothing if not a close student of nature; the value of his pictures and the charm of the pieces of landscape depend upon a lively observation. Added to this, he has of course the art of imagining vividly the scenes of a story.

The "Song of Sixpence" Picture-Book. Coloured designs by Walter Crane. (London: John Lane.) 4*s.* 6*d.*—"Sing a Song of Sixpence," "Princess Belle Etoile," and "An Alphabet of Old Friends"—these are the three books in this volume. No Christmas would be complete without an illustrated picture-book by Mr. Walter Crane. His books take one back to days when he and Randolph Caldecott were first in this great field of children's picture-books. In drawing Mr. Crane betrays a loss of his old cunning, but in the sphere of pure decoration some of his pages can still challenge any other illustrator of the day.

Types and Characters of London Life. Sketches by George Belcher. (London: Offices of "The Sphere" and "Tatler.") 21*s.* net.—This is a collection of humorous drawings of great merit by a talented young draughtsman. The "Types and Characters" are true to life and full of vitality, and they will not fail to raise many a hearty laugh. They have been excellently reproduced, and put up in an appropriate portfolio. Much credit is due to both artist and publisher, and the collection is one which we can recommend as an eminently suitable and seasonable present.

The Cloister and the Hearth. By Charles Reade. Illustrated by Byam Shaw. (London: Chatto & Windus.) 12*s.* 6*d.* net.—The tradition of partly decorative pen drawing is safe in Mr. Byam Shaw's hands, whose art in this respect still has the character which illustration first assumed upon its release from the service of the wood-engraver. It is a style perhaps in closer sympathy with the arts of printing, binding, etc., than the impressionism of a later school. But colour is the problem in this volume, as it is becoming more and more clearly the problem of the modern illustrated book. In Mr. Byam Shaw's work we have some attempt to remember in this matter of colour that water-colours, admirable and beautifully effective upon a gallery wall, are not necessarily suitable for the leaves of a book to be seen at close quarters. Until this question is studied more closely the colour illustration of books is likely to remain where it is and where it has been brought by the modern illustrator, in his total disregard of the conditions under which his art is to be looked at.

The Deserted Village. By Oliver Goldsmith. With Illustrations by W. Lee Hankey. (London: Constable & Co.) 15*s.* net.—Goldsmith's "Deserted Village" has been for more than a century, and will always remain, one of the gems of English literature. It is by no means a long poem, and that it should monopolise a large octavo volume nearly an inch and a half thick, seems a little incongruous. The volume bulks large, however, partly because the illustrative matter is so abundant. In addition to forty coloured illustrations, Mr. Lee Hankey has contributed numerous drawings in black-and-white. The poem is rich in themes for a sympathetic artist, and so imbued is Mr. Lee Hankey's art with the homely sentiment which pervades it, that this partnership of poet and painter has turned out to be a most happy one. The artist's water-colour drawings have been reproduced exceedingly well, but without grudging them any of the praise

which is their due, we must confess to a preference in this case for his drawings in black-and-white which, as seen here, have more of the true character of book illustrations, and show how resourceful is his line when devoted to such a purpose.

Irish Ways. By JANE BARLOW. Illustrated by WARWICK GOBLE. (London: George Allen.) 15*s.* net. *The Water Babies.* By CHARLES KINGSLEY. Illustrated by WARWICK GOBLE. (London: Methuen.) 15*s.* net.—Mr. Warwick Goble in his illustrations to "Irish Ways" observes some of the principles we have already touched upon, and draws very pleasantly. The colour printing in this book is admirable, either from a wise choice as to schemes of colour on the illustrator's part or the printer's skill. We are sure we shall be right in giving the praise to both. In "Water Babies" Mr. Goble has had more opportunities than in the other book. We may recall the name of Mr. Rackham, whose work we have been reviewing in another column, as an artist who has apparently reached a stage of accomplishment in which it is less easy for him to fail with an illustration than to succeed. Mr. Goble has not similarly freed his art from sense of effort, and all his illustrations do not win our admiration. But there is one vein in which he is successful beyond the majority of illustrators. We see it in the illustration to the lines *He saw the Fairies come up from below*, etc. Here in a charming drawing he seems to have apprehended the requirements for a colour page.

Legends and Stories of Italy for Children. By AMY STEEDMAN. (London and Edinburgh: T. C. & E. C. Jack.) 7*s.* 6*d.* net.—Very few people have the gift of telling stories to children in a way to excite their sympathy, but Miss Steedman, whose name is by this time a household word among our little ones, has, in telling anew these stories of old Italy, again given proof of possessing this gift. The stories themselves are so full of interest and so instructive that the volume, with its delightful illustrations in colour by Katherine Cameron, may be commended as a very suitable gift for a child.

Beautiful Children, Immortalised by the Masters. By C. HALDANE MCFALL. (T. C. & E. C. Jack.) 21*s.* net.—Mr. Haldane McFall always writes entertainingly, and his chapters with their quaint and sometimes rather theatrical headings are full of interest, and form certainly the best part of the book. The task of selecting the works to be reproduced as illustrations must have been an invidious one, and the choice can hardly be commended, as in several cases they do not show us "children," even if we waive the "beautiful." Where there is such a wealth of material to choose from, surely pictures more appropriate to the subject might have been included. No doubt effort has been made to avoid the more hackneyed paintings, but from the works of Greuze or Vigée le Brun, to take but two names at random, something might have been selected that would be more *en rapport* with the title.

The Confessions of Saint Augustine. Translated by EDWARD BOUVERIE PUSEY, D.D. Edited by TEMPLE SCOTT. Introduction by ALICE MEYNELL. (London: Chatto and Windus.) Cloth, 7*s.* 6*d.* net.—Pusey's translation from which this reprint is made was originally published seventy years ago as the first volume of the Oxford Library of the Fathers, planned by him, only the preface being omitted. It is printed in good clear type, and being tastefully bound and embellished with some dozen coloured illustrations and an illuminated title-page by Maxwell Armfield, it is sure to prove popular among the gift-books of the season.

The Arcadian Calendar for 1910. Invented by VERNON HILL. (London: John Lane.) 3*s.* 6*d.* net.—It is rather the fashion nowadays with a certain number of artists to eschew the beautiful and seek rather for the eccentric, the weird, and the terrible, and in his "Arcadian Calendar" Mr. Vernon Hill shows himself somewhat in sympathy with this movement. We must, however, congratulate him upon the fine decorative quality of his black chalk drawings, which are well reproduced by lithography. One of these we reproduce on the opposite page, and we shall look forward to seeing more work of this clever and original artist.

Among recent additions to Messrs. George Bell & Sons' "Queen's Treasures" Series (2*s.* 6*d.* net. per vol.) are Mrs. GASKELL'S *Cranford*, with eight coloured illustrations by M. V. WHEELHOUSE; *Little Women*, by LOUISA M. ALCOTT; and *Lob-lie-by-the-Fire, and other Stories*, by Mrs. EWING, illustrated by ALICE B. WOODWARD. These and other old-time favourites, which form this series, ought to be as popular now as they ever were, and presented as they are in attractive binding, clear type, and with coloured illustrations that give a very successful portrayal of early Victorian types, they make excellent gift-books for girls just in their teens. The same firm publish a capital edition of *Robinson Crusoe* (5*s.* net.), with numerous illustrations in colour and black-and-white by GERTRUDE LEESE, who has entered fully into the spirit of this prime favourite among boys.

Messrs. F. Warne & Co.'s delightful coloured picture-books for little children are known and appreciated in every nursery, and it is hardly necessary to say that a cordial welcome awaits *The House in the Wood* (3*s.* 6*d.* net) and *Ginger and Pickles* (1*s.* net) which they have just added to their list. The former, which Mr. Leslie Brooke has illustrated with vivacious pictures in colour and black-and-white, consists of ten old fairy stories, selected from among those which are not very familiar to our little ones, though they are none the less entertaining. The other little book is one of Beatrix Potter's "Peter Rabbit Books" which have become so popular with children of tender years.

The choosing of suitable gifts for presentation to one's friends is often a matter of perplexity, but for those in sympathy with the work of our great painters of the present age we cannot imagine anything more appropriate than the reproductions in colour of notable pictures by the late G. F. Watts, R.A., which Mrs. Watts is publishing and for the sale of which the Fine Art Society, of 148 New Bond Street, have been appointed sole agents. These reproductions are based upon the photogravure process, and a great amount of skill and talent has been expended upon their production, especially in regard to the application of the colours, which are the same as those employed by Mr. Watts and have been applied by those conversant with his practice. The subjects already published are *Hope*, *Endymion*, *Love and Death*, *For he had great Possessions* (a particularly fine plate), *Love Triumphant*, *Sir Galahad*, *Love and Life*, each priced at three guineas, and *Lord Alfred Tennyson*, issued at two guineas.

We have received from the Fine Arts Publishing Co., Ltd., of Charing Cross Road, London, a copy of their complete catalogue containing miniature reproductions of the prints published by them. These prints are produced by their "mezzogravure" and "mezzochrome" processes, the former being that used for producing their well-known and popular Burlington proofs, which now include just on 200 subjects, while the latter is an adaptation of the same process to colour reproduction. Works by Albert Goodwin, R.W.S., Algernon Talmage, R.B.A., J. Mac Whirter, R.A., Tom Lloyd, and other artists are among the "mezzochrome" prints catalogued at 15*s.* each. The prices of the mezzogravure prints range from 1*s.* to 10*s.* 6*d.*, according to size.

The publications of the Art for Schools Association for the present year are two chromo-collotype prints —one a reproduction of a portrait of *King Charles I. at his Trial*, from the original painting by Edward Bower in the possession of All Souls' College, Oxford, and the other a *Decorative Study of a Cock*, from a drawing by Edward J. Detmold, a young artist who, as most of our readers know, has displayed a remarkable genius for portraying animal life. Bower's portrait of King Charles is of unique historic interest, since it represents him at a moment when the shadow of an ignominious death was already upon him. The size of this print is $17\frac{3}{4}$ by $13\frac{1}{2}$ inches, and that of the other $12\frac{5}{8}$ by 18 inches, and the prices are 4*s.* 6*d.* and 3*s.* 6*d.* respectively.



ILLUSTRATION FROM "AN ARCADIAN CALENDAR" (JOHN LANE)
BY VERNON HILL

THE LAY FIGURE: ON KEEPING UP TO DATE.

"How unaccountable are the aberrations of the human mind!" sighed the Art Critic. "How inconsistent people are, and how little common-sense do they display!"

"What is the matter?" laughed the Man with the Red Tie. "This is an unusual frame of mind for you to be in. Has anything serious happened to give you a specially gloomy view of life?"

"It all depends upon what you count as serious," replied the Critic. "I think that the present condition of modern art is enough to put anyone who has to do with it in a gloomy frame of mind. Do you find it particularly exhilarating?"

"But what is there worse than usual in the condition of the art world?" asked the Man with the Red Tie. "Have you only just discovered that all artists are having a poor time just now?"

"Things need not be worse than usual to make one feel troubled about the prospects of modern art," returned the Critic. "Why should we accept chronic bad times as the normal state of the art of this or any other country? Why does not the modern man support modern art?"

"But, anyhow, I cannot see the connection between aberrations of the human mind and bad times for art," declared the Man with the Red Tie "Are the artists all wandering in their minds, or is the general public incurably mad?"

"Has it never struck you as a strange thing," inquired the Critic, "that the very people who in the ordinary affairs of life pride themselves upon keeping abreast of the times and being intelligently up to date, should show in all their dealings with art an absolutely retrograde and unenterprising spirit? Would you not call behaviour of that sort inconsistent and lacking in common sense?"

"I am getting at your meaning now," admitted the Man with the Red Tie. "You think that the modern man should be modern all through, and that if he admires the latest methods in business he should also accept the latest developments in art?"

"Precisely!" said the Critic. "I say it is illogical for a man to insist upon strictly keeping touch with his own times in one direction and in another wilfully to disregard one of the most important activities in the life about him. The man who collects works of art—I do not mean pictures only, but all sorts of artistic productions—does no credit to his intelligence when he turns his back upon the artists who are his contemporaries and pretends that only the relics from the dark ages will satisfy his taste."

"Here, wait a minute!" broke in the Collector. "This is an attack on me! Do you mean to say that I have neither consistency, logic, nor common-sense because I do not buy stuff by every Tom, Dick, or Harry who has a studio or a workshop and turns out things for the modern market? Do I suffer from mental aberration because I prefer the work of the great masters of the past?"

"Now for some home truths!" chuckled the Man with the Red Tie. "Hit him hard."

"I say that your preference for what you call the great masters of the past is quite illogical and quite opposed to your point of view in all your other dealings with life," asserted the Critic. "I will go even further and say that your neglect of modern art is an evil thing and exercises a pernicious influence over present-day workers."

"This is too funny!" cried the Collector. "I am, it seems, the villain in the piece, and I go about blasting innocent virtue."

"Quite so," agreed the Critic. "That is exactly the effect you produce. Your mistaken worship of old things is so exaggerated that you can see nothing good in anything that is not old. Look at the work of our modern art craftsmen, is it not as good and as original as any of that which was produced centuries ago? Is it not artistically better in touch with the spirit of the moment and more rightly related to the life we lead? Why do you not buy it?"

"Because I have learned to prefer something else," returned the Collector, "and having educated my taste why should I not satisfy it?"

"I will tell you why," replied the Critic. "What you call the education of your taste I call demoralisation, and this demoralisation reacts disastrously upon the craftsmen who have a right to encouragement from you. But so great is your mental aberration that you would prefer a machine-made copy of some antique object to the best effort of a living worker. A new thing to you is, in art, a necessarily bad thing, because it is not like that survival from the past that gratifies your morbid appetite. If the collectors centuries ago had been like you, there would be to-day none of those great works by the ancient masters about which you talk so much; there would be nothing but middle-aged copies of things older still. You, as an astute business man, boast of being always up to date, and yet you try to force artists to be centuries behind the times. Shame upon you!"

THE LAY FIGURE.



HOUSE FOR MR. A. B. STEEN
SOUTH OIL CITY, PA.

SQUIRES & WYNKOOP
ARCHITECTS

SOME NOVEL TILE HOUSES

WITH architects it is an axiom that beauty of design and permanency of material go together. The consciousness that he is working with material that will stay for all time has a powerful effect upon the worker. The ephemeral structures of a modern exposition can never be as beautiful as enduring temples of marble and stone.

It has been said that genius is simply an infinite capacity for taking pains, and hence springs the seemingly paradoxical fact that the task which requires the greatest pains has always been and will always be the chosen medium for the architect. A house that can be "flung together"—to use the language of the street—has no attraction for the architect with the true artistic conscience. The problem which has its appeal for him is the one which requires, for its successful solution, untiring study, complete accuracy of calculation, and the maximum of skill in adapting the means at hand to the end in view.

In America, with its new civilization, the ephemeral has been the rule, the permanent the exception. In our monstrous hurry to "get things done" we do them only half way. We select the materials which can be handled most quickly. But it is beginning to be different. We are learning our lesson from Europe. Our civilization is ripening, and our ideals in music, painting,



HOUSE FOR PROF. JAMES E. LOUGH
NEW YORK UNIVERSITY CAMPUS, NEW YORK CITY

SQUIRES & WYNKOOP
ARCHITECTS



HOUSE FOR J. WILLIAM CLARK
BRANCH BROOK PARK, NEWARK, N. J.

SQUIRES & WYNKOOP
ARCHITECTS

architecture are approaching slowly but surely to the level of those of the Old World.

Hundreds of our public buildings have been constructed along European lines—structures of combined solidity and grace. It is in home building that the flagrant violations of the canons of good taste have been most common. The bizarre ideas of the new-rich—original, if you will, but untamed by the slightest influence of tradition or education—have often stamped themselves upon structures which should have been the most beautiful in the land. The nature of the materials used has undoubtedly been partly responsible for this, because their very lack of solidity has allowed the eccentricities of owners to mar the architects' designs, even after the completion of the plans.

Permanent materials, long established in European countries, are being demanded now by American home builders. It may be true that the growing expense of lumber has quite as much to do with this as the growth in artistic consciousness. However that may be, the fact is cause for congratulation. With the approaching abandonment of wood the two materials which loom strong are concrete and terra cotta.

Terra cotta, a well-known material, with the tests of centuries to its credit, has been adapted



Courtesy of American Architect

HOUSE FOR MR. HENRY J. KEISER
SEA GATE, N. Y.

SQUIRES & WYNKOOP
ARCHITECTS



HOUSE FOR MR. F. M. HOFFSTOTT
SANDS POINT, L. I.

FOSTER, GADE & GRAHAM
ARCHITECTS

successfully to residence construction and has established itself firmly.

One of the terra-cotta homes most recently completed is that of Frank M. Hoffstott, at Sands Point, Long Island. It is situated on a cliff, overlooking the waters of the Sound. Walls, floors and partitions are made of hollow terra-cotta blocks. In the floors the blocks are laid flat, between concrete beams. In the walls they are laid end on end, with the hollow spaces running vertically. The outside walls are built of two rows of six-inch blocks, making the total thickness twelve inches. The cost of Mr. Hoffstott's home was about $100,000. The architects were Foster, Gade & Graham.

At Mountain Station, Orange, N. J., there is a collection of terra-cotta houses, known in the neighborhood as the "fireproof village."

An example of a city home of terra cotta is that of Prof. James E. Lough, of New York University. This was the first terra-cotta house put up in New York City.

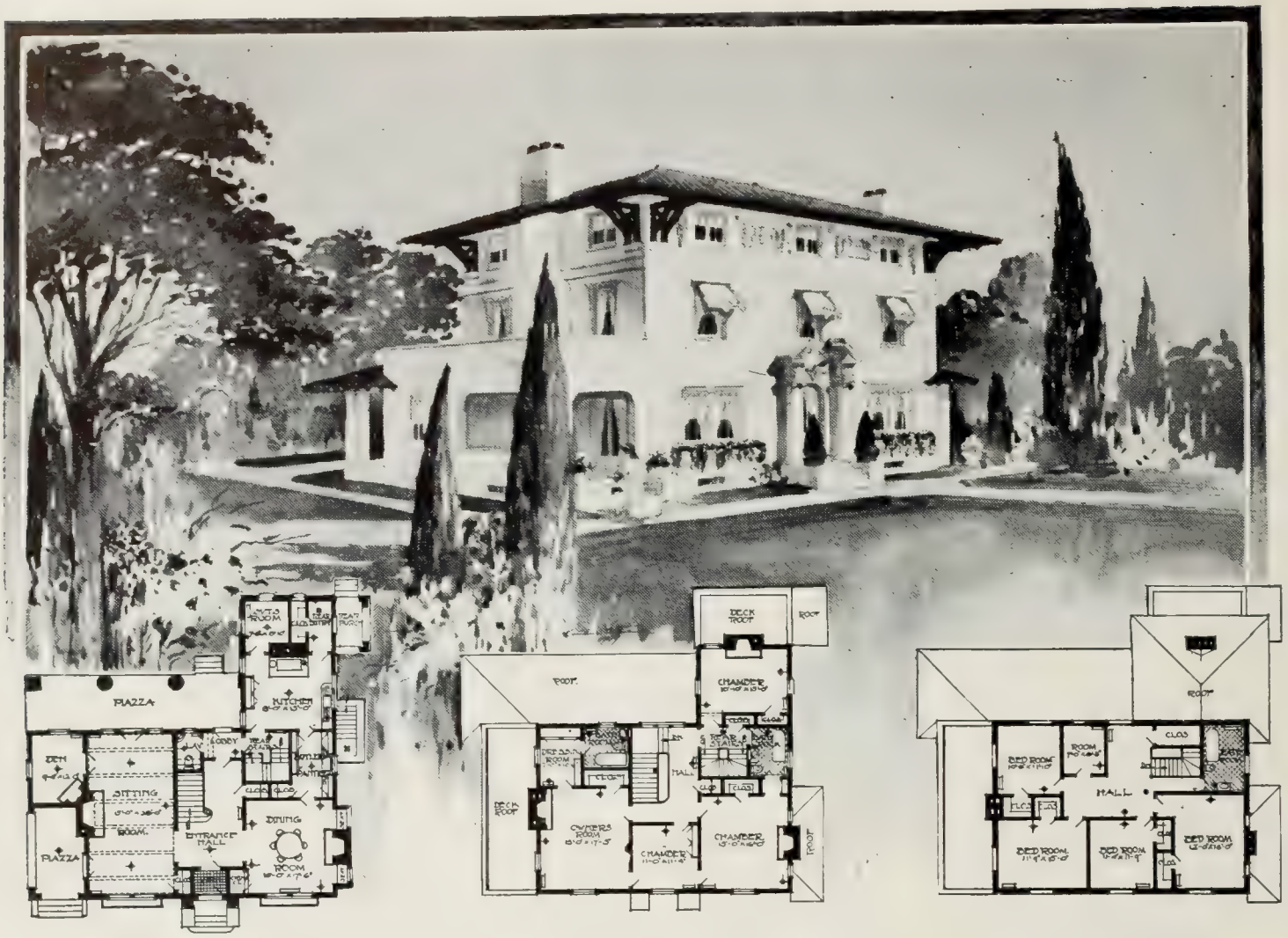
The use of terra cotta started in the largest buildings and its next use was in small country houses. It has now started to invade the territory lying between—the small public building—which is probably its best field. The country church, the town hall, the bank, the hotel and the theater are buildings where permanency is particularly desirable. The borough hall of Roselle, N. J., excepting an exterior of brick, is of terra cotta and concrete.

Terra cotta has had and will further continue to have a powerful influence for beauty in American buildings through its permanent qualities, and it should receive a warm welcome.

RESIDENCE OF MR. WALTER R. HINE, AT BRANTWOOD, SHORT HILLS, N. J.

IN DESIGNING the house for Mr. Hine, at Brantwood, it was the aim of the architects to keep away from the conventional Colonial or English country house, and to design a country residence in a thoroughly modern spirit. For their inspiration they used the type of small villa erected in the vicinity of Rome, Florence, Barcelona, and some few in the suburbs of Paris, such as Sèvres, Marley and Neuilly. It was the desire not only to design the residence in a modern spirit but to keep away from the conventional attic story, which is generally very badly cut up with dormer windows, making not only a wasteful utility of floor area in the third story but demanding an expensive roof construction, full of angles and valleys which cause leaks and forever require attention. In the residence of Mr. Hine the third story is equally as good as the first or second story. The rooms are not cut up by dormers, and there is sufficient air space over the third story to insure insulation against cold or heat. The exterior is designed for a soft, buff-white, rough stucco. Under the overhang of the wide projecting roof it is the intention to introduce fragments of architectural sculpture in relief, perhaps introducing some delicate tints into the relief, recalling the scrafito, of Italy. There is no reason why in our climate, which is very similar to that of central Spain or some of the northern towns of Italy, this style of architecture should not be entirely in character. Sorrolla, the

Residence of Mr. Walter R. Hine



FIRST FLOOR PLAN.

SECOND FLOOR PLAN.

ATTIC FLOOR PLAN.

SCALE 1/8 IN = 1FT

RESIDENCE AT-
BRANTWOOD SHORT HILLS NJ
FOR MR WALTER R HINE

great Spanish artist, on his recent visit to America, was quoted as saying "that our sky and atmosphere were even more brilliant than that of Spain."

The interior floor arrangement is interesting and utilizes to the very best advantage the available space. The owner is given an unusually large bedroom on the second floor, with two closets, private dressing room and bath; opening off this room is a small bedroom which could be used as a sitting room, a maid's room, or an infant's room; communicating with this room is another large bedroom, which also has direct access to a bath. The closet space is liberal throughout, a feature which is essential in present-day residences.

On the ground floor a large living room runs from front to rear. Opening off this living room through casement windows is a small den, or writing room, making a quiet retiring place should the living room be occupied by a number of people. On the rear has been arranged a porch opening from the living room, which may be used in connection with the living room, and is away from the road, avoiding all the odors and dust from automobiles and the gaze of the public. In suburban towns where it is impossible to control large pieces of ground, and where the houses must be erected in plots of an acre or even less, it will be found more and more desirable to so arrange the porches that one will have privacy in using them and not be in full view of the street. One of the porches opening from the living room has been so arranged that it may be readily enclosed with screens or enclosed with glass in winter.

A flat-deck porch has been arranged from the large bedroom of the second floor and from a smaller bedroom of the same floor, which can be enclosed with screens and used as outside sleeping porches.

The third-story plan has been slightly rearranged so that one of the rooms has been made large enough for a billiard table. A feature which is well worth considering in the plan is the dining room, where the fireplace has been set into a recess, or bay, outside of the room proper. This permits the table to be centered in the middle of the room and gives uniform circulation around it.



STREET CAFÉ, ALGIERS — PASTEL BY ALEXANDER ROBINSON

THE ART OF ALEXANDER ROBINSON
BY GUSTAV KOBBÉ

IT WAS comparatively early in Alexander Robinson's career that the Paris *Herald*, in reviewing a water-color exhibition, spoke of his work as "altogether different from the usual run of aquarelles" and "imposing by the masterful way they are done."

Often Mr. Robinson dominates the shows in which he exhibits by his grip on the "big note" in human activity and by his "big," broad method of interpreting it, especially as it is seen along the old waterways of Europe, the crowded markets of ancient cities and the bazars of northern Africa. That water color is not the easiest medium in which to paint epics of energy goes almost without saying. Mr. Robinson, however, handles the medium so as to produce tones that are low and rich without being somber, and makes his figures, houses, ships and other factors in his pictures stand out by bold strokes. His work always is easily distinguishable on the walls of an exhibition.

Born in Portsmouth, N. H., in May, 1869, Alexander Robinson began his art studies in Boston. For a short time he attended the classes at the Boston Museum of Fine Arts, then went for a year and a half to the Lowell School of Design, also in Boston. Although in 1890 he placed himself in Paris at the Julien Academy under Doucet and Constant, the fact remains that the influence of his studies at the Lowell School of Design has continued more potent in his work than any other impression received during his student years. His "notes," color schemes, tonal harmonies may not be "patterns" in the sense that these latter should have clearly defined outline, but in the larger and finer sense of feeling they are designs in the higher and more artistic meaning of the term.

However, after remaining several years in France he returned to America and took a studio in New York, but at the end of three years was back again in Paris and established in the "Quarter," near Carolus Duran, "dans le passage Stanislas." In 1896 he undertook a series of trips to England, the south of France, Spain, Tangiers and Holland and Belgium, with the result that, enamored of the antique charm of Bruges, its monuments and past glories, its picturesque costumes and what may be called its "evocative" atmosphere, he settled there. The city that has been called "the Queen of Flanders" enthralled and held him as if by royal command. Forthwith there began to be seen in many salons rich, deeply felt and broadly executed aquarelles of Bruges, glorifying it in color schemes that were somber, but neither dark nor dismal—rather, indeed, soft with a certain ripeness, like this ancient city of Flanders itself. It was Bruges seen through the eyes of an artist

who loved it and had his own characteristic way of expressing his affection.

The activity of his brush is extraordinary. In every country where he stays or through which he passes he is constantly on the lookout for things, and jots down innumerable color notes, suggestions, sketches and studies. Landscape, characteristic scenes of life—nothing seems to escape his vision and his brush. Whoever keeps track of art affairs will recall the remarkably varied series of dance and bull-fight pictures, the result of a trip to Spain, and of which he held "one-man" shows in several American cities. Some years ago—about 1902, was it not?—he exhibited no less than fifty-seven works in Paris.

Water color, tempera, pastel—in whatever medium he chooses—his work shows a personal way of looking at things and interpreting them, and his method is sure and direct. He may find nature in one of its surprising moods, but it does not surprise him. He keeps his own balance and has note book, thumb box or color pencils out in a jiffy, and soon is ready for another "surprise." His studies evoke pictures and show extraordinary skill in that respect. What he feels he interprets with absolute sincerity and rare vigor. Out of apparently solid and even heavy color tones he "arrives," to quote a French critic, "at explosions of light and striking effects that do not call for the slightest working over with gouache."

Color effects and tone qualities are often, if not always, Mr. Robinson's point of view, but always with an effort to place the subject well and get a strong, striking pictorial composition. "Effort" is Mr. Robinson's own way of expressing his aim, he meaning thereby that he does not always get just what he wants, however well the critics may think of the result. "There is the pleasure in the problem," he says, "but pain mixed with it in the only partly secured result. I somehow think I must possess a good deal of courage, for I most always get a positive shock, and run away from my pictures when I see them in exhibitions—courage necessary to go on and on."

To a man so frankly self critical the mainstay is his real love for his work and a sincerity that makes his painting and all study of it his pleasure. It is absolutely true that Mr. Robinson never paints a thing "for the public" or because he can sell it easily. Teaching art is an important part of his activity. His classes are conducted on business principles with the assistance of others who are associated with him, and he frankly avows that he makes enough from teaching to be able to paint what and how he likes, so that whether his pictures sell or not is a matter of some indifference to him. None the less, while the general public is not to be numbered among his strong supporters, collectors and others have bought his work, and in some cases bought lavishly, and he feels that the appreciation of connoisseurs is more to be desired than that of the public at large.

He is not a story teller in his pictures and he scorns to have any literary element in his work—frankly fails to see what business painters have with it. As to his method, he is never without a sketch book, and even has carried a tiny one in his dinner coat and to the theater. His sketches—mere scrawls, perhaps—are made sometimes even from car windows. He has done thousands of black and white chalk sketches on pieces of tinted paper, pencil sketches by the tens of thousands, and a thousand or more pastel notes in color. Many of these sketches are small, but size never bothers him. He can do a large imperial sketch in two and a half or three hours and really get a good many facts into it in that time, and actually feeling that the time occupied is long enough. But he doesn't play marbles during that time, and often, in his quick, backward movements made while impulsively slinging paint, he steps on the toes of spectators who, in the cramped markets and in the streets where he is working, are apt to crowd about him. It takes a rapid worker like Robinson too long to say "Go away." The quick backward step is quicker—and the spectators themselves must look out for their toes.

This long and hard practice, while traveling for fifteen years in various countries, has given him facility and experience, and he paints his pictures or compositions in his studio and often from one of the slightest notes. For this gives him more "fun" and more chance for effects and color than if he stopped while painting to refer to elaborate sketches and studies. Sometimes he will have made fifty drawings or pastel notes of a market scene—the Rialto, the Tangier and Algeria markets, favorite motifs of his—from different points of view, such as details of a basket of oranges, an awning, or different moving figures. Perhaps a week or ten days will be spent in this way in sizing up the subject. Then he paints it—that is, arranges it, usually changing it a bit, for just as it is it scarcely ever falls in with what he is aiming at. And he is so full of the subject that it "kind of goes" and paints itself in a few hours.

"Temperaments are so different," said Mr. Robinson. "A friend of mine, a famous artist in Eng-



ZUYDER ZEE BOATS
BY ALEXANDER ROBINSON

land, tells me that he never makes a failure, that his canvas is always finished and comes out as he intended it. I envy him tremendously, for I make the most awful failures, tear up or burn hundreds of things and get into a rage because something won't come out as I want it. Some critics have written that my things apparently are done with the utmost ease. This apparent absence of labor is what I aim at. But at times some of my efforts are made with nervous tension stretched almost to the breaking point, while at other times I sing or hum and feel more contented. But I don't always find the result better."

Mr. Robinson's feeling is that first and foremost a picture should be a thing of decoration; that it should even be a thing to decorate a certain space and with certain harmonious surroundings.

Mr. Robinson is a member of various societies and art bodies here and abroad.

He is represented in various public and private collections. His *La Dame aux Tulipes* and *La Liseuse* were both acquired for the Museum d'Izelles, Brussels; the *Autumn Afternoon*, pastel, is in the museum at Moscow; the *Belle Dame Lisabeth* in the possession of Octave Maus, director of the Libre Esthetique Society, and the director of the Royal Museum of Belgium (Mons. Wauters) bought *La Chatelaine* from the exhibition of modern artists.



Gouache Sketch

SHOWERY DAY MARKET HORNE — BY ALEXANDER ROBINSON



Tempera Painting

CHURCH EDAM — BY ALEXANDER ROBINSON



Pastel

ALGIERS MARKET STALLS — BY ALEXANDER ROBINSON

Collection of Mr. and Mrs. Charles P. Taft



Collection of Mr. and Mrs. Charles P. Taft

A LANDSCAPE WITH CATTLE AND FIGURES

Courtesy of Scott & Fowles

BY MEINDERT HOBBEMA

SOME PICTURES FROM THE COLLECTION OF MR. AND MRS. CHARLES P. TAFT

BY ARTHUR HOEBER

SURELY New York has been fortunate thus far this winter in having remarkable shows of pictures by the princes in art, beginning with the sumptuous feast set before the public by the Hudson-Fulton Art Commission, at the Metropolitan Museum of Art. Before these wonderful canvases were removed came a collection of ten paintings, generously loaned by Mr. and Mrs. Charles P. Taft, of Cincinnati, collectors of great note, who, beginning modestly with ceramics, rock crystals and other such objects of art, finally went into the picture field. The owners are eclectic connoisseurs, confining themselves to no special school, but with breadth and catholicity, finding the good wherever it existed, so that, from the most modern to the craftsman of many years ago, their home is replete with admirable examples.

The ten pictures that New York enjoyed were loaned for the opening of the beautiful new galleries of the dealers, Scott & Fowles, 590 Fifth Avenue, and were entirely the work of the older masters of the Dutch and Early English schools. And very well they went together, these painters of the Low Countries and the Georgian artists, for the Gainsboroughs, the Raeburns and dear old Sir Joshua Reynolds held their own in the stately company of Rembrandt, Hals and Hobbema. Perhaps as much as anything else to interest the visitor was the fact that it was possible at this late day to amass such admirable paintings by men dead and gone these two hundred and forty years, more or less, not only to find them available, but also to discover them in such well-nigh perfect condition. Here is a Rembrandt, for example, in an earlier manner, full of the refinement of considerable detail, showing a young man rising from his chair. He is in somber black and extends one hand in a natural attitude, and he is full of humanity. Indeed, humanity is the keynote of the figures here. You are convinced at a



Collection of Mr. and Mrs. Charles P. Taft

Courtesy of Scott & Fowles

PORTRAIT OF MARIA WALPOLE
DUCHESS OF GLOUCESTER
BY THOMAS GAINSBOROUGH



Collection of Mr. and Mrs. Charles P. Taft

Courtesy of Scott & Fowles

PORTRAIT OF A YOUNG MAN
RISING FROM HIS CHAIR
BY REMBRANDT

glance that you are looking at the personages themselves all through this exhibition, particularly in the case of this young man, by Rembrandt.

There are three examples by the painter's painter, Franz Hals, prince of craftsmen, and, perhaps, the most notable is the portrait of Michielsz de Wael, of three-quarter length, of florid countenance, a fresh, crisp canvas, almost as perfect as when it left the artist's studio. The head is a marvel and there is a right hand that is the last word in brilliancy of execution. One notes in the portraits of these men the splendid management of the blacks, the brilliancy and snap obtained in the manipulation of the somber tones of a costume that offered apparently little for the enthusiasm of the painter. Yet another Hals is of a young man holding his hat to his side, a work formerly in the collection of Lord Talbot de Malahide, of Ireland. A pale face has this youth, yet full of sentiment; it is an almost instantaneous snapshot of the original, yet it is limned with delicious suavity, with certainty and with rare distinction. Yet a third example is of a woman with one arm over the back of a chair. There is no beauty of femininity here, yet plenty of distinction; little grace in the more or less formality of the times, yet charm of breeding, and always the painting is distinguished, always the painter seems to have said the last word.

Between these portraits a landscape by Hobbema takes your attention. It is a stretch of country with figures and cattle. Somewhat composed as were the landscapes of the day, less convincing in a color way than are the portraits, less possible of nature as we look at it in these times, yet this is a masterpiece pure and simple. One speculates as to what were its color aspects when it left the easel of the painter. Somehow one is inclined to believe that it must have been more free from browns, that there were tender grays not now in evidence. Yet with obvious lackings, it makes up in other directions, for here is landscape construction of a high order. Hobbema knew his tree forms, his earth, his distance, the lay of the land, and he sends the eye away back; you feel the stability of it all.

Four of the early Englishmen hold up well in this company, for these Georgian painters were sturdy craftsmen and had qualities in a color way that were very alluring. Take the Thomas Gainsborough portrait of the Duchess of Gloucester—Maria Walpole—high bred, distingué, woman of fashion, a beauty in her rich dress, her patrician air. She wears a great headdress, is gowned appropriately, the canvas is brushed in with authority and one is certain of the likeness. His Royal Highness, the Duke of Cambridge, once owned this portrait of his kinswoman. Indeed, many noble collections have been drawn upon to make up this display, modest as it is in numbers. Gainsborough is also represented with a portrait of the two Tomkinson boys, lads of twelve or fourteen, in quaint coats and breeches, placed in a landscape by the side of two trees. It is more perfunctory than the gentle Maria Walpole, but is not without a good deal of quiet charm. They are, however, not to be considered for a moment with the lad, Edward Sackwell Fraser, whom Sir Henry Raeburn has limned, a manly young Scotchman in a green plaid, of wonderful sturdiness, a fine type of Anglo-Saxon breeding. You shall look long before you will find a more entirely satisfying example of the art of Raeburn, and looking at it you will understand the enthusiasm of Robert Louis Stevenson for his countryman.

At his best Raeburn was quite unsurpassed for straight portraiture by any of his contemporaries, and this is in his best vein, brushed in with rare authority, in a straightforward manner, in admirable color, once more the veritable human document. "Each of his portraits," says Stevenson, "is not only a piece of history, but a piece of biography into the bargain. He was a born painter of portraits. He looked people shrewdly between the eyes, surprised their manners in their faces, and possessed himself of what was essential in their character."

Sir Joshua Reynolds had here his portrait of Mrs. Weyland and her son, a pleasing composition, rendered in his usual manner, with the directness and certainty that characterized him throughout his career, painted with convincingness and distinction and full of the character of the epoch, and, finally, John Hoppner signs the half length of Miss Coussmaker, a canvas painted in 1788, brilliant in its way, characteristic of the time, a characterful presentation of the femininity of the day. So the ten pictures make up a remarkable showing, but form only a small part of a quite remarkable collection at the Taft home, that includes not alone work by the older men, but instances of modern achievements both foreign and American, and it is to be hoped that on some future occasion Mr. and Mrs. Taft will be equally generous in letting the public become acquainted with others of their possessions. Meanwhile, we may be duly grateful for this offering, and Messrs. Scott & Fowles may be congratulated in thus having so auspicious an opening to their new quarters, which, to be just, are among the best located and installed of all the dealers' rooms in this city.



Courtesy of Wm. Macbeth

CHURCH ON THE HILL — BY ALBERT P. LUCAS

IN THE GALLERIES

AMONG the notable exhibitions of the month the group of paintings by Van Dyck, owned by Mr. H. C. Frick and Mr. P. A. B. Widener, shown at the Knoedler Galleries, afforded a most unusual opportunity to the art public. Nine remarkable portraits of the time of the painter's visit to Genoa commanded attention, most of them not before publicly exhibited. Five of the group were from the Cattaneo Palace, in Genoa—the *Canevari*, a three-quarter oval picture of a typical Italian gentleman of the day; the *Marchesa Giovanna Cattaneo*, an animated document of young womanhood; two



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THE MUSIC OF THE PAST BY F. A. BRIDGMAN

full-length portraits of children of the same family, and the *Marchesa Elena Grimaldi*, a huge, overbearing canvas, in which the painter of proud families displays the skill if not all the charm that won him his success in his day and his uninterrupted acclaim ever since. A portrait of Van Dyck's intimate friend, Franz Snyders, painted in 1621, was loaned by Mr. Frick. Painted in the artist's early twenties, this wistful, gracious face has an irresistible artistry.



Royal Academy, 1909
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THE SHADOWED FACE BY FRANK DICKSEE

At the Macbeth Galleries a group of recent work by Albert P. Lucas shows a taste for poetic color effects, studies of light in the night time and fantasies of landscape charm. Vagueness is an essential element in the end Mr. Lucas apparently sets himself to attain and to ask for definiteness of form is to miss his intention. That, on the other hand, he produces a definite impression of color, usually rich and low, and succeeds with some authority in displaying a mood is hardly to be questioned.

A notable collection of Rembrandt's etchings has been on exhibition recently at the Keppel Galleries, 4 East Thirty-ninth Street, comprising ninety-nine prints, of which some fifteen are landscape etchings. *Christ Healing the Sick*, the "Hundred-Guilder piece," was lent for the exhibition, an impression of the second state of four. *The Presentation*, in Rembrandt's dark manner, the only state, is extremely rare. Two impressions of the splendid *Angels Announcing the Birth of Christ* were shown. The original conception of this plate is an arresting example of the artist's imagination, the figures in the foreground scampering off at the right of the apparition as fast as their legs can carry them. *The Three Trees*, regarded as Rembrandt's masterpiece in landscape, appeared in a print from the Von Lanna collection. An impression of *The Sportsman* shows the distant landscape satisfactorily printed.



Loaned by Mr. P. A. B. Widener
Courtesy of M. Knoedler & Co.

MARCHESA ELENA GRIMALDI
WIFE OF MARCHESE NICOLA CATTANEO
OF GENOA
BY SIR ANTHONY VAN DYCK

House in Fireproof Tile Construction



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SUBURBAN HOUSE, SIMPLE IN PLAN AND SUBSTANTIAL



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AN INGENIOUS TREATMENT OF CUPBOARDS AND WINDOW FOR DINING ROOM, AN EFFECTIVE AND COMMODIOUS ARRANGEMENT



"THE HOLY WOMEN AND THE ANGEL OF THE RESURRECTION." FROM THE OIL-PAINTING BY CHARLES RICKETTS.

The
INTERNATIONAL STUDIO

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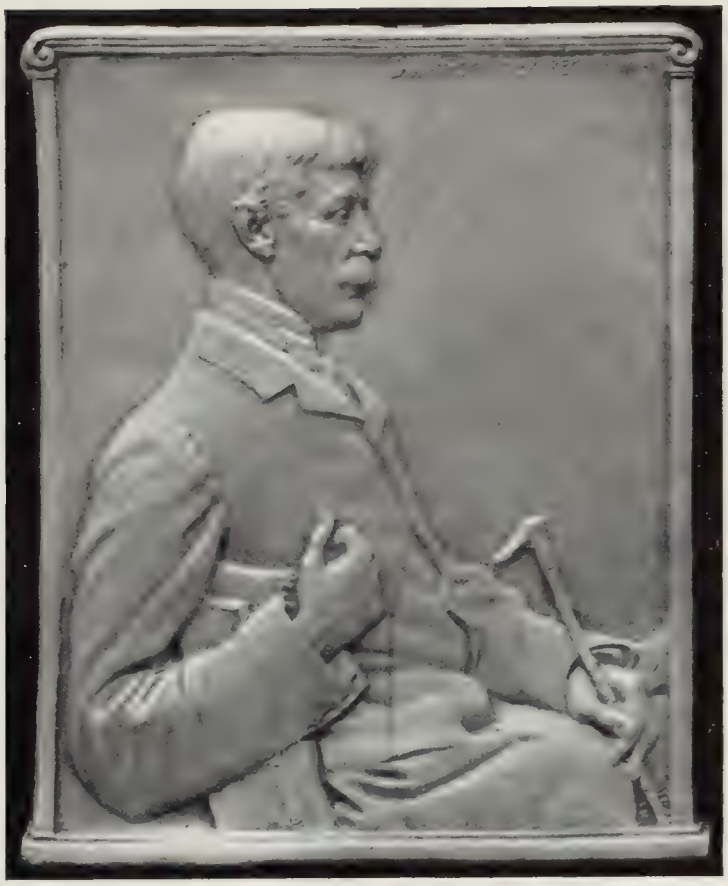
JANET SCUDDER—SCULPTOR

BY LEILA MECHLIN

ONE of Augustus Saint-Gaudens's recent biographers has said that as a result of his years of teaching at the Art Students' League, in New York, he was deeply impressed by the fact that while for the most part women learned more readily than men and copied what stood before them with greater facility, in the end the men made further progress, composed and created to more purpose. Unquestionably this is true, but it applies not merely in the field of sculpture. Owing to superior physical strength, to a less complex habit of thought and to the ability to devote themselves entirely to their work, men, in greater numbers than women, have attained fame not only as sculptors but as painters and writers and musicians. Quite naturally it follows, therefore, that when under normal circumstances women have produced work sufficiently meritorious to provoke attention it has been looked upon by the world at large with some surprise and a certain charitable condescension. There are instances, however, of women who have won co-distinction with men, who through capability and character have produced results of equal worth, and when this has been the case they have, it should be noted, been accorded similar honor.

When, for example, two or more years ago Janet Scudder was given a commission to model one of the figures for the adornment of the Brooklyn Institute of Arts and Sciences, it was not, most certainly, through a spirit of professional gallantry nor a desire to have women's work represented, but because the sculptor who had these commissions in his gift believed that from her, as from the men likewise entrusted, the best work could be obtained. And Mr. French was not wrong in his conjecture. The *Sun Goddess*, representing Japanese art, which was modeled by Miss Scudder, is a gravely dignified and significant sculptural creation. The figure is graceful and at the same time statuesque, the drapery is broadly handled and the detail refined. While strong and vital it has beauty and poise. Inherently it is architectural, but primarily it is statuesque.

Janet Scudder was born in Terre Haute, Ind., about the time that art in America was beginning to wake up, and she was educated in the public schools of that city. For three years she studied at the Academy of Art in Cincinnati, under Rebisso, and then returned home, with the intention of supporting herself, while independently continuing her studies, by teaching wood carving, which, she herself declares, was a dismal failure. Later she went to Chicago and engaged as a wood carver for a manufacturing firm, in which occupation she would probably have wasted a needless amount of time had not kind fate, in the disguise of an irate walking delegate who threatened a boycott and a strike if a non-union woman was allowed to take the place of a union man, secured her dismissal and started her upon her wider career. That was about the time of the Columbian Exposition, when there was an uncommon abundance of work in Chicago for sculptors to do, and before very long Janet Scudder became a member of Lorado Taft's staff of energetic helpers. Those who have within themselves the germ of greatness need only opportunity to induce development, and in working for this great World's Fair under wise direction and the inspiration of goodly fellowship not a few young sculptors discovered their own capability. None who belonged to that coterie but recalls those days with pleasure, when, in the midst of much confusion and some hardship, they endeavored to accomplish ideal results, and with a courage born of ignorance attained a standard which under less strenuous and congenial conditions would have been impossible. To Janet Scudder's share fell a statue for the Indiana Building and a figure of Justice for the Illinois Building, both of which she executed creditably, though, perhaps, without a great display of merit. Her work in Chicago, however, won her a medal



PORTRAIT BAS RELIEF BY JANET SCUDDER

and brought her sufficient material reward to enable her to go to Paris and continue her studies there, first in the Vitti Academie and Colorrossi's night school, and then under Macmonnies, to whom as a teacher she acknowledges large indebtedness.

After an absence of three years she returned to this country and opened a studio in New York, where but for the kindness of an astute old gentleman who almost immediately recognized her ability and manifested his faith by actively pursuing commissions she might long have worked without notice. Her first commission was not altogether inspiring—a lamp post, which, when completed, did not find favor with those in authority; the second was more engaging—the seal for the Association of the Bar of New York; and after this came commissions for several memorial tablets and portraits in relief. With these she once more went to Paris, and from thence to Florence, where for a number of years she had a studio.

It was in Italy that Miss Scudder became interested in fountains and there that the first few she modeled were designed. And it is these which give the keynote to her art, establishing its individuality and, to a degree, measuring its worth. Her theory is that sculpture can be at the same time both gay and serious, enlivening and uplifting. And through her work she has borne testimony to this belief. In her figures of children she has embodied the very essence of childish glee while keeping invariably in mind the prerogatives of plastic expression. The little youngsters that commonly form the feature of her fountains and sun dials are not human babies, to whom sorrows as well as joys might come and whom one feels an inclination to coddle, but robust little elves, mischievous, gleeful, wicked and jolly. Sometimes they have wings, sometimes they have not, but in either case they are virile, sportive and immensely entertaining. There is probably nothing harder than to provoke mirth and retain dignity. Pathos may, it is true, dribble into sentimentality, but not so quickly as folly degenerates into foolishness, and in the long run it is much more tolerable to live with a solemn truth than with a silly jest. This Janet Scudder has understood, and while her fountains are merry they are in no wise trivial. Back of the laughter is enough good art to make them of permanent interest and value. She is a good technician and neither begrudges work nor



MASTER BILLY FAHNESTOCK BY JANET SCUDDER



TORTOISE FOUNTAIN
BY: JANET SCUDDER



Property of the Metropolitan Museum of Art

PORTRAIT OF HELEN SEELY — BY JANET SCUDDER

slights detail, but her masses are broadly handled, her modeling is bold and free. For this reason, regardless of size, her sculptures are never small in suggestion, and, no matter how playful in spirit, they are never toys. One may miss in some of her works in the round an evident regard for the amenities of sheer grace and beauty, but none can fail to be impressed by her grasp of essentials nor to be allured by her terse sincerity.

The Metropolitan Museum a few years ago, when it determined to enlarge its collection of American sculpture, acquired Janet Scudder's *Frog Fountain*, but earlier still the French Government, recognizing, with characteristic promptness, the merit of her art, had purchased five of her medallion portraits for its National Gallery. The latter are now to be seen in the Luxembourg, with the works of the great French medalists, as well as those of Augustus Saint-Gaudens and Victor D. Brenner. Coming upon them recently quite unexpectedly, the writer was instantly impressed by their excellence before even realizing their familiarity, and returning to them after a careful survey of the entire collection was again reassured of their worth.

It is probably true that in her fountains Miss Scudder has given adequate expression to a new and welcome tendency in American sculpture and made, perhaps, so far, her largest contribution to contemporary art, but it is certain that her medal-



Brooklyn Institute of Arts and Sciences

THE SUN GODDESS — BY JANET SCUDDER



FOUNTAIN
BY JANET SCUDDER

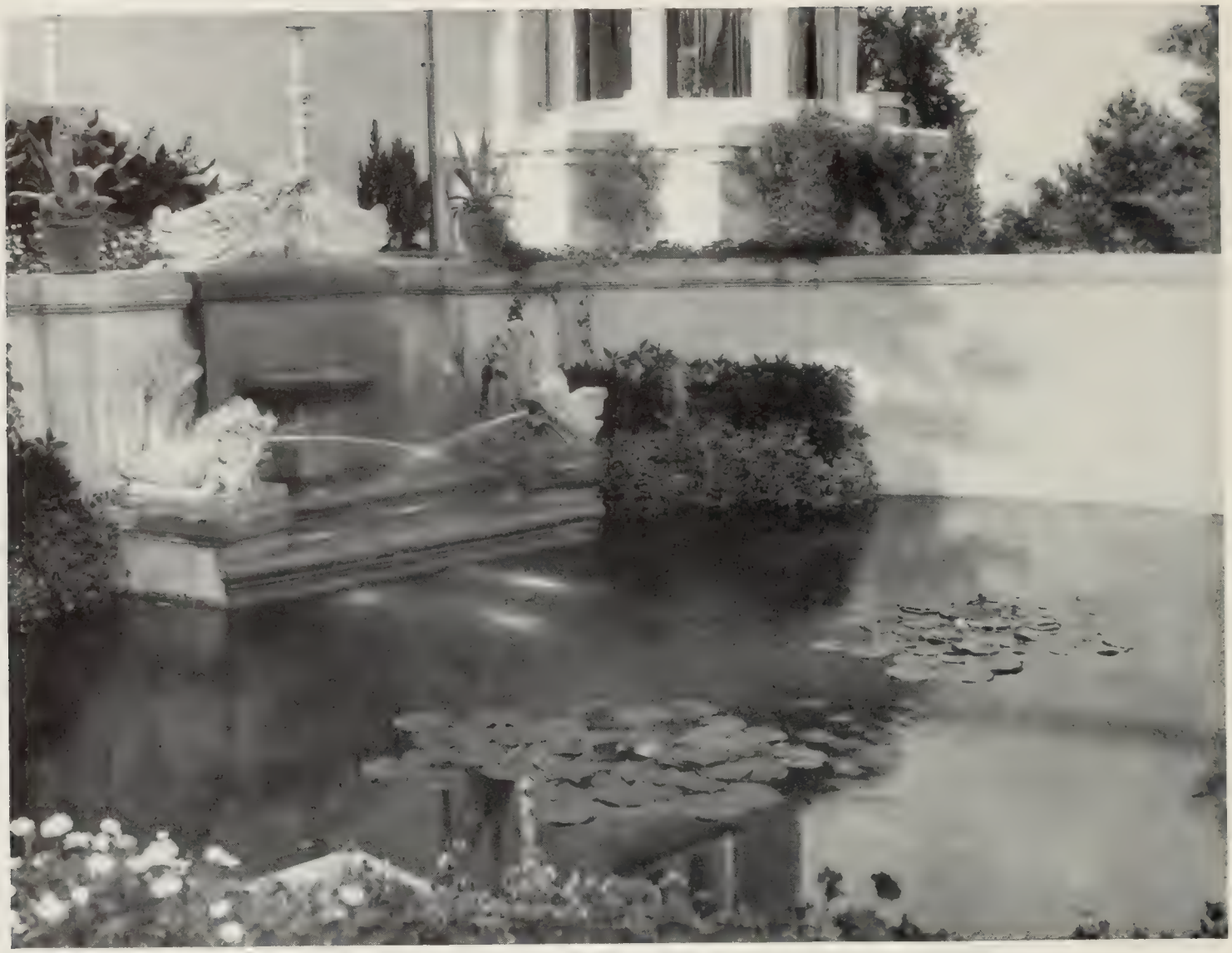


FOUNTAIN
BY JANET SCUDDER



Property of the Metropolitan Museum of Art

FROG FOUNTAIN
BY JANET SCUDDER



FOUNTAIN BY JANET SCUDDER

lion portraits manifest no less patently the keenness of her artistic perception and the measure of her skill. All are not equally clever, for, as some one has truly said, no artist is at all times equally inspired, but all show sensitive modeling and excellent division of spaces. They are intimate and personal, sympathetic and at the same time authoritative. The surfaces, in almost every instance, are nicely modulated, finely related, and their treatment, while extremely reticent, is never halting. The decorative element also enters here, and appropriate setting as well as skilful composition may well be remarked.

The portrait of Bishop Hare is, without doubt, of all the most masterly. It is exquisitely modeled, with a firm but delicate touch, and is thoroughly imbued with the personality of the sitter. In this, as in many of the other portraits modeled in low relief by Miss Scudder, the hands are found to be no less expressive or characteristic than the face. And, furthermore, with every detail duly emphasized this particular portrait succeeds, as but few either modeled or painted, in conveying a direct impression—in "delivering its message at one blow." Delightful, indeed, also, is the portrait of Master Billy Fahnestock (modeled the same year, 1904), a very real boy, intensely lovable and human.

Some spirit of mirthfulness, or genuine delight in the work, finds its way into almost all Janet Scudder's productions and lends them peculiar charm, for, after all, if the artist is not interested in producing, why should others be expected to be interested in the result? Not that Miss Scudder produces thoughtlessly nor without effort, for she is both a conscientious and a tireless worker. Like all who really attain a measure of greatness she destroys her work again and again, until she is sure that it represents her best effort—that at the time it is produced it measures up to the limit of her power. And of this she insists upon being her own judge, yielding neither to censure nor praise, reverencing her profession and respecting the opinions of her fellow workers, but first and always being true to herself.

CHARLES RICKETTS: A COMMENTARY ON HIS ACTIVITIES. BY C. LEWIS HIND.

In an article on Mr. Charles Shannon in this magazine, I remarked how difficult it was to avoid mentioning the name of Mr. Charles Ricketts, his companion in connoisseurship. Each of course, stands alone in his art. In the act of creation, art is, and must be, lonely; but when two artists add to their individual production an absorbing interest in the arts and crafts of others; when they collect—appraising, comparing, discussing each new treasure—such leisure hour relaxations unite those who share them. Is there a more lasting bond of union than a common hobby? But the name of Mr. Shannon must be excluded from this paper. I am here concerned with "clever and various" Mr. Charles Ricketts, to cull a phrase from an essay by a contemporary critic. Appraising his work as painter, this same critic discovers in Delacroix and Daumier the "twin origin" of Charles Ricketts. That may be; but it is as dangerous a thing to play with souls, as it is to trace a painter's origin. With some it is easy; but with so versatile, quick-witted and eclectic a man as Charles Ricketts, who takes his art nourishment rapidly, everywhere, and in all seasons, I would not like to indicate any particular master as his forbear. Immense admirations for certain great painters and sculptors he has; but when you ask him the question point-blank, his quick brain runs so rapidly over the field, that before he has ceased speaking his appreciations extend out in long line, like a *queue* at a matinée. But I have noticed that in all our talks the name of Michelangelo has a way of dominating all other names, and I do not think that for Charles Ricketts there are greater monuments of pictorial and plastic art in the world than the Sistine Vault and the Medici Chapel. Yet when, recalling his book on "The Prado and its Masterpieces" I murmur to him the name of Titian, he is off at a gallop through the Titian country. But he always draws rein at the *Bacchus and Ariadne*—"the greatest picture in the world!" Perhaps I agree in the heat of the moment, but after parting from him, I have regrets that I did not hazard the question—If the *Bacchus and Ariadne* of Titian is the greatest picture in the world, what is *Las Meniñas* of Velasquez?

You perceive that I have some difficulty in coming to the point about Charles Ricketts, the artist and the man. I admit it. He is a difficult subject to discuss. When a man is a painter and nothing else, usual enough in these days, the pleasure of writing about him is simplified. But Mr. Ricketts has many activities, and his energy is so unquenchable, that he can turn from one to the other, always with zest and zeal. What do you say to a man who, after a long day's work, can begin at eleven o'clock at night and write hard for three hours? "I wake up at night" is his brief explanation. Writing, to him, is just talking with the pen. And probably he has been talking hard

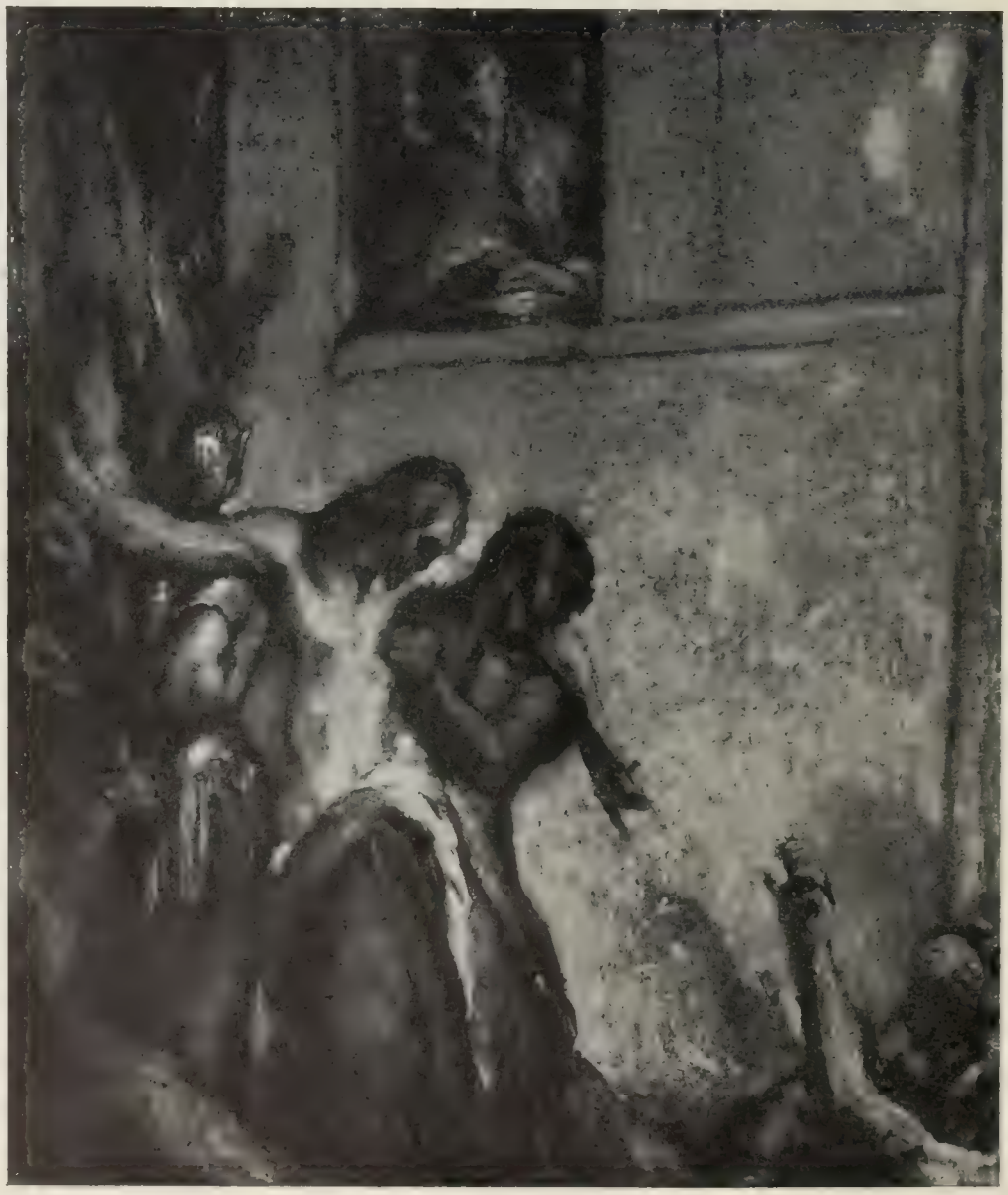


"THE BETRAYAL" BY CHARLES RICKETTS
(By permission of Messrs. Thos. Agnew & Sons

from the moment he sat down to dinner to the moment he settled himself at his writing-desk at eleven p.m. Indeed, so good and copious and suggestive is Mr. Ricketts' talk, that I proposed to cast this essay in the form of a "real conversation." I tried to memorise a recent conversation —a conversation do I call it? Conversation it was, if it be conversation for one of the parties to deliver a monologue, rapid, gesticulatory, discursive, and the other to fire in an occasional question artfully designed to elicit opinions. But I do not feel equal to reporting that conversation, which began with doubts about the new Delacroix at the National Gallery and ended with dithyrambs about music; there were too many "mind this is between ourselves," too many flights of eloquence, that the pedestrian pen cannot attempt to overtake. One must be outrageously personal in talking to a man with a view to gathering material for an article upon him. Naturally I used the expression "your diabolical versatility," and naturally he objected to the phrase vehemently. I mentioned that in the great days of the Renaissance, the artist was an all-round man, and that painting was but one, and not always the most important, of his methods of self-expression. "If you are versatile, you are versatile," I said, "why conceal it? I have known you for some years, and I have encountered you as painter, modeller, illustrator, designer of stage scenery, writer, editor, connoisseur and collector —now if you were cast upon a desert island or ordered to take a rest cure for six months in the Chiltern Hills, upon which of your present pursuits would your mind most fondly dwell?" He answered the question promptly. Mr. Ricketts always has an answer, but there was no need to make this answer in words, for he held on his knee, caressing the surface with his fingers, turning it, fondling it, examining it in different lights, one of the small bronzes he delights to make — the *Salome in the lap of Herodias*. "Ha!" I cried, "so modelling is the favourite child—eh? If you were cast upon a desert island, you would seek not gold or diamonds, but clay!"

Here, it would be proper to interpolate three or four pages of his answer, but if talks are long, magazine space is short. I gathered that in the hierarchy of the arts he places design first from which all the others should spring—design that was the root of the knowledge of Michelangelo as of Donatello, of Giotto, of Mantegna: design, whether it be the vault of the Sistine Chapel or a chair for a dining-room in a "little place at Tooting."

I have spoken of Mr. Ricketts as modeller, not as sculptor, for sculpture seems to denote something larger than the little bronzes which it is his delight to fashion. The penalty of producing



"CHRIST BEFORE THE PEOPLE" BY CHARLES RICKETTS



"THE DEPOSITION." FROM THE OIL PAINTING BY CHARLES RICKETTS

works of this nature, so charming and sensitive to those who take the trouble to seek them out, is that in a large gallery they are apt to be overlooked by the cursory visitor. Mr. Ricketts exhibited four at a recent exhibition of the International Society of Sculptors, Painters and Gravers. Like his pictures, these plastic impressions are never inspired by modern life—his mind works for ever in the past on myth, legend, and scenes from the sacred story. He loves a centaur or a mermaid, anything fabulous and strange; but I think his deepest feeling is evoked by some poignant episode from the New Testament. One of the four shown at the International was *The Good Samaritan*, inspired by the passage "And set him on his own beast, and brought him to an inn," which afforded an opportunity to present the slow, dragging movement of the burdened animal. Then there was *Faust and Chiron*, the centaur Chiron of Greek mythology renowned for his wisdom and skill in medicine, hunting, music and prophecy; and *Io and the Sea Nymphs*, and the ever new, ever pathetic, long-drawn agony of *Paolo and Francesca*. Of others, too, in other places I have vivid recollection, an *Orpheus and Eurydice*, a Christ before the people known as *The Tragic Man*, a modern version of the *Laocoon*, and a delightful fancy called *Centaur and Baby Faun*. The standing bronze citizen in frock coat, the bust of philanthropist or shipowner in marble, Mr. Ricketts does not attempt. He cultivates his own garden, an antique garden, shut off from the modern world.

The themes of his pictures are also inspired by history, legend and myth. Again he seeks the sacred story, and again it is with those episodes that he is the most impressive. But he does not paint a *Betrayal* or a *Calvary* in the spirit of a mediæval craftsman working under the guidance of the Church with set purpose. He is quite sincere; but a Crucifixion is to him, I imagine, a theme, not of grief and remembrance, but a subject for decorative treatment. Its effect upon the observer can be anything and everything. Those flying blue and rose banners in his *Calvary*, the centurion's blue armour, the swaying ladder, the dim cross against the angry sky, the sense of movement and tragedy, affect me æsthetically and stir me emotionally; but they do not arouse any religious instinct. This picture originated in an artistic, not in a literary impulse. I happen to know that he saw that angry, tempest-driven sky on a night walk, and said to his companion—"Look, there's the background for my *Calvary*."

The pictures painted by Mr. Ricketts are so different from the productions of most of his contemporaries that Philistia, which likes the normal, may be pardoned for disliking the feeling of discomfort that they provoke. But those who like them, like them very much. His rhythmic figures, his prepossession for the silhouette, his love of a flying banner or a flaming torch, his memories of admirations in art of an older day, the recondite learning of some of his subjects, and the uneasy arrangement of some of his compositions—such things are not the furniture of a popular painter; but when these attributes fuse into a dramatic conception, the result is memorable, as in *The*



"HELIODORUS EXPELLED FROM THE TEMPLE." BY CHARLES RICKETTS



"CALVARY." FROM THE OIL
PAINTING BY CHARLES RICKETTS

Betrayal. This picture, at any rate, is plain to the eye at the first glance. I find in it great sincerity and great pathos, an idea, a decorative vision, visualised. It needs no explanation, and he must be hard of heart who can look upon it without emotion. Feeling is the note of his Biblical pictures, strongly marked in his *Christ before the People*, and in his sombre and dignified *Deposition.* An almost rabid passion for decorative movement marks some of his pictures suggested by classical themes, such as *Heliodorus expelled from the Temple* and *Messalina.* And sometimes, I, his admirer, falter in my admiration, as in the wild fantasy called *Walpurgisnacht.* But with *Don Juan and the Statue*, we are on firm ground again, a success of interpretation not illustration, something that is not extraneous, but that adds to our pictorial understanding of the legend.

You may like or dislike his decorative method that insists upon notice in many of his pictures, but at any rate it is personal. Originality, individuality are also the notes of the eight stage mountings he has undertaken. Those who saw *The Persians*, *Salome*, *Electra*, and *A Florentine Tragedy*, realised how much their enjoyment was



"SALOME IN THE LAP OF HERODIAS" (BRONZE). BY CHARLES RICKETTS

increased by the Ricketts system of scenic arrangement, and the beautiful colour harmonies of curtains and costumes. Perhaps when the National Theatre is instituted, he will be given a "free hand." That free hand he had in the illustrations to the memorable "Dial"—an occasional publication edited by C. S. Ricketts and C. H. Shannon, and also in his woodcuts for *Daphnis and Chloe*, and Marlowe's *Hero and Leander.* But that phase of his versatility has apparently ceased, outshouldered by the claims of modelling, painting, collecting and writing. Yet there are those who consider that of all his art activities it is in design that he takes the highest rank.

Although he writes extremely well, vividly and with *abandon*, if *abandon* can be used to describe a style that follows the classical models, I do not think that he feels any



"CENTAUR AND BABY FAUN" (BRONZE). BY CHARLES RICKETTS

overmastering impulse to write. The demand for a book floats into his orbit, and the book is written, in a caligraphy so small that the picturesque chapter on the "Death of Aretino" in his "Titian" could be almost inscribed upon a postcard. Perhaps as I have shrunk from attempting to report Mr. Ricketts' talk I may be allowed to quote a few passages from his new work, that on "Titian," beginning with a passage on the technique of "Danaë": "The gold, rose, the mauves of the skin are the result of lucky revisions and 'over paints' by which the richness of texture and tissue are conveyed, for Titian's contention that flesh cannot be painted *alla prima* rests on a knowledge of the various layers of superimposed skin upon a varicoloured basis by which Nature herself constructs the bloom of human flesh, which emulates the gleam of a pearl, and the luminous grain of a camellia."

This on what he considers Titian's masterpiece: "The *Bacchus and Ariadne* has haunted Rubens, and Vandyck and Watts; and for three more centuries it will haunt the Vandyck and the Watts of the future. As mere painting no work equals it. We may prefer to this result the art of Michelangelo or the art of Rembrandt, but they are supreme in different fields of human endeavour, and might, as far as comparison is possible, be the denizens of some different planet."

And here is the conclusion of the matter following shortly after the penetrating statement that the tragic art of Michelangelo rules in the kingdom of the mind; to the great Venetian the aspect of the outer world counted for more.

"Greatness in art has been defined as strength tempered by sweetness, and if we recognise in the unrivalled art of Michelangelo (to whom this definition has been applied) a superhuman strength, tempered by a sense of something beyond power, and by a sense of compassion equal to his strength, with Titian there is no such contrast in aim: we leave the abrupt mountain world of thought for happier tablelands spreading out beneath the light under which it is good to live; his art is rich as Italy, profound and tranquil as the Mediterranean, his strength has its roots in the wealth of a nature outwardly placid, yet varied and strong with the strength of perfect sanity and health ripened by the richness of the sun."



"DON JUAN AND THE STATUE" BY CHARLES RICKETTS

Few artists, I imagine, have such a knowledge of the history of art as Mr. Ricketts, or are able to visualise and describe eloquently, even to the cracks and re-paintings, pictures he has seen. This would seem to be an instinctive gift. He can recollect seeing his first Old Master at the age of three, and he remembers it. By the age of sixteen he knew the British Museum thoroughly. Have I said enough? It

is difficult to write about a living man, particularly about a man so "clever and various" as Mr. Ricketts. As he has a quick and, when needed, a caustic opinion on everything, I wonder what he will think of my attempt to pin and catalogue him as if he were a butterfly. But, perhaps, he will not tell me. Perhaps he will be content to talk about it with Mr. Shannon, and Mr. Shannon will listen and smile.

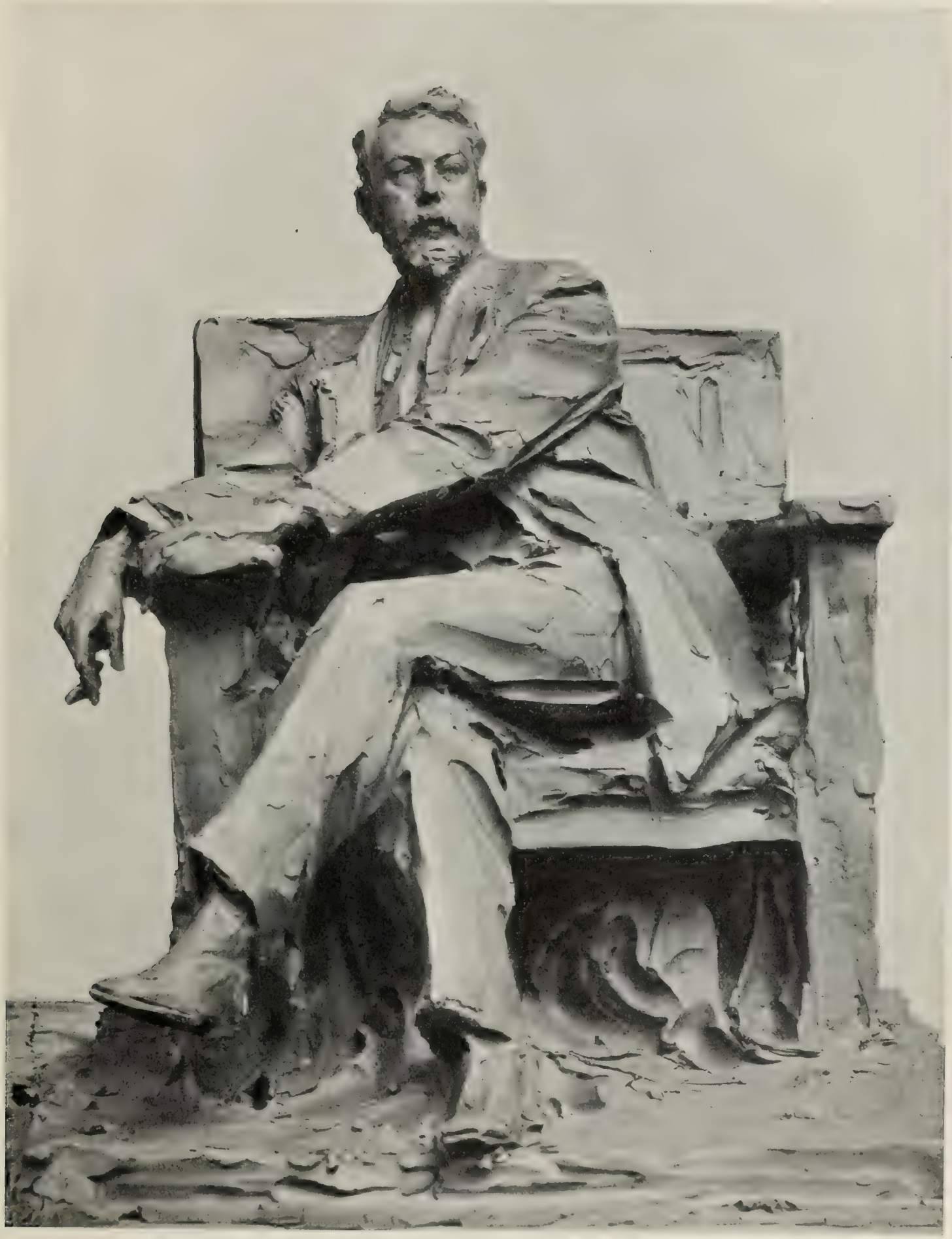
THE SCULPTURE OF PRINCE PAUL TROUBETZKOI. BY ACHILLE SEGARD.

VERY tall, very thin, with large and powerful muscles, a long clean-shaven face, a high forehead, and smooth hair, with a very prominent nose, a strong chin, and eyes which appear small, over-shadowed as they are by heavy arched eyebrows—such is, in appearance, Paul Troubetzkoi. See him at work! The intense concentration of his mind upon the subject refines all the characteristics of his rugged features. His big and powerful but dexterous hand moulds the clay into shape—it is an expressive hand, the symbol as it were of a newly awakened sensibility in full and intimate concord with the living model. Now it is but a humble dog asleep—now this diminutive quadruped becomes the synthesis of all the traits of animal life, in the same way as to the eyes of a philosopher a single insect can be an epitome of all the terrestrial fauna. As moulded by the strong supple fingers of the artist, the dog's form bends and swells in faithful imitation of the contours of the real animal, and in perfect harmony with its lines, masses and curves, but all at the same time has undergone such subtle transformation in its interpretation by the brain and heart of man, that it becomes in truth a new creation, different from the other and imbued with another sort of life. By an instinctive action all that is unessential is eliminated, a simplification takes place, and a new style is evolved which is in accord with the inner mood of the artist. The sculptor gets up, and the dog, knowing that this means permission for him to move, relaxes his pose. He comes forward and, like a good dog, puts his fine muzzle on his master's knees and looks at him with soft eyes beaming with devotion. Paul Troubetzkoi gives him a piece of bread as he would give it to a friend, and this action of the artist is full of affection and intimacy, for the animal is to him a companion a friend, and almost a brother.

After watching these final stages of the sitting, one is in a position better to understand the reason why Paul Troubetzkoi is unanimously conceded to be the leading portrayer of animals in his own country, and one of the very first in the world. Troubetzkoi has a natural affection for all dumb creatures; and this affection, which is at once



"PRINCE PAUL TROUBETZKOI IN HIS STUDIO." FROM THE ETCHING BY ANDERS ZORN



JOAQUIN SOROLLA Y BASTIDA.
BY PRINCE PAUL TROUBETZKOI



"ÉTUDE DE NU"
BY PRINCE PAUL TROUBETZKOI

instinctive and spontaneous, is, moreover, undoubtedly accentuated by an ancestral association with the land, for his family, as landed proprietors, have for centuries lived in close attachment to their estates, and in touch with those who live by the soil and with the domestic animals and the beasts of the woods and the fields. It is a remarkable fact that in our excited and turbulent Paris Paul Troubetzkoi has successfully retained his individuality as an almost primitive man. Extremely simple in his dress and his mode of speech, characterised by an affability which has in it, however, as much reserve of conscience as of natural sympathy with all that is frank, sane, artistic and human, he has laid down for himself and for his family rules of life which are semi-monastic—rules in which one may find a trace of Russian mysticism, much hereditary sentiment, and an unlimited good sense and a logical comprehension of the manner and customs of life most suited to his physical temperament and his æsthetic activities.

Without affectation or eccentricity, and as naturally as it comes to some to be meat-eaters, Paul Troubetzkoi is a vegetarian. He has deep respect for all earthly existence to the point of deeming it a grave fault to take life in any shape or form, and even to participate, no matter how indirectly, in the act of killing. A passionate lover of all forms of life, he does not wish that death should overtake any animal on his account.

I draw attention to this peculiarity of habit and opinion because it is a trait of his character, and it helps to give us a more intimate knowledge of the man, and consequently of his work. It is no less useful to know also that Paul Troubetzkoi has taken a little house surrounded by a garden, situated at the end of a quiet street near the Bois de Boulogne, an extraordinarily peaceful haven of refuge, to which but few visitors are admitted, where the servants, respectful and sympathetic, always go noiselessly about their work, and where the silence is only broken at long intervals by the noise of a passing train.



"MA MÈRE" BY PRINCE PAUL TROUBETZKOI

This little house, with its sweet garden and its large, well-lit studio, forms a perfect setting for the works which strike us as so admirable. The presence of domestic animals —Russian dogs with beautiful coats, which at one time had for companions some bears and a young tame wolf—serves but to emphasise the aspect of contemplation and the patriarchal life of the place. Here one breathes an atmosphere of peace and order and of tranquil labour, and it is not in the least surprising that the character of the artist's work partakes in some measure of this serenity.



"FRIENDS" BY PRINCE PAUL TROUBETZKOI

Here are some family portraits, full of revelation; see this man seated holding his little daughter, a long-legged child in a short frock, who stands beside him; here is another little girl at her mother's side, submitting to a little maternal chiding. Look at the bust of the artist's sister, so marvellously wrought out of the clay, infinitely pure, supple, with an almost emaciated face which serves but to add to the effect of fineness and spirituality. Here again are other female portraits, one, a girl standing, young, graceful, with a swansdown boa hanging from her shoulders to her left wrist; another, seated, wearing a low-necked dress, looking straight in front of her, a dog crouching at the back with slender muzzle and open jaws, as if on guard. Look, again, at this powerful and romantic bust of Segantini, or this of Joseph Reinach, a big man in the world of politics and finance, but here transformed by the art of the sculptor into a man of reflection. Again, look at this *Prince Galitzine*, a colossal and powerful vine-grower, his right hand on his knee, wearing spectacles, giving us the impression of an aristocratic labourer, unashamed of his farmer ancestors. And lastly, we have a work which at present is hardly more than a rough sketch but which bids fair to become the masterpiece of this series of portraits. I refer to the portrait of his wife, a charming figure, with pensive eyes that tenderly watch her husband as he works; she is holding her little daughter pressed to her bosom, a symbol of maternal love and of conjugal affection, an expression of refined sensibility and the most delicate harmony.

Little girls and animals are often found together as the subjects of Paul Troubetzkoi's groups. Is this because of the innate affection and respect which unite children and the dumb creatures, or is it perchance because the woman soul in infancy is in closer and more



PORTRAIT BUST BY PRINCE PAUL TROUBETZKOI



"MA FEMME ET MON ENFANT" BY PRINCE PAUL TROUBETZKOI



"JEUNE FEMME ET CHIEN" BY PRINCE PAUL TROUBETZKOI

intimate communion with that same Nature to which the animals also belong? Whichever it be, the fact remains that both, unconsciously and therefore indistinctly, form but one impulse in the humanity of the sculptor. Numerous also are his studies of animals by themselves—a wolf, a horse, a cow suckling a calf (wonderful in its naturalness and in the anatomical knowledge which it reveals), a bear or a jackal, all of which, one would say, the sculptor loves for themselves. I venture to think that few sculptors have had such a keen perception, or so deep and spontaneous an appreciation of the beauty of an animal and of its dimly veiled conscience which makes of it almost a brother to man, as we find in Paul Troubetzkoi.

It would be doing an injustice to a talent which has never specialised in one direction to the detriment of other aspects of the art not to concede to the figure-modeller as prominent a place as we allot to the animal sculptor. But I feel very strongly that in thus throwing in high relief the pity of the man for those that are below him, his humanity and his goodness towards all living creatures, whatsoever they be, his kindness and affection for his inferiors, I am but laying stress upon the true characteristics of the man and of the artist himself.

When Troubetzkoi models a nude male figure—as he did, for instance, for the singer Chaliapine—or when he makes a study from the nude female model, one feels that that which interests the artist, and which, consciously or not, passes magically from his fingers to the clay, is the eternal desire to express palpitating life and to endow his work with that intangible rhythm and pulsation of life, by the contact of his fingers with the inert mass. No matter what pose the nude model takes, whether it be a *femme assise*, or a *femme debout*, Troubetzkoi remains always the same, the animating spirit, the stimulator, the transfigurer of life.

It was inevitable that the study of the nude should absorb his attention and should of necessity become one of the aims of his evolution. He was drawn to it rather by instinct than by motives of reason and theory, by the spontaneous and necessary impulse to fashion in the clay what he saw before his eyes. But, in our modern life, subjects in the nude but seldom offer themselves to those who do not seek directly to find them.

A naturalist unawares, and a realist without desiring to be so, Paul Troubetzkoi, then in the earliest stages of his career, took as his model the animals and men that he found about him. But his artistic temperament was far opposed to literal transcription, which is the antithesis of real



"THE INDIAN SCOUT" BY PRINCE PAUL TROUBETZKOI



GIOVANNI SEGANTINI BY PRINCE PAUL TROUBETZKOI

art, though this was not the outcome of a deliberate effort of will. He believed himself to be copying the subject, while in reality he instinctively transfigured it.

And still he remains the reverse of a theorist, and while experience and reflection may have taught him the reason of this indispensable transfiguration, the manifold aspects of real life do not move him less, but if anything more, than they did before, and he still says freely, "I do but copy what I see in Nature." Happily, even the smallest of his statues are a refutation of this, and prove that he has transformed, vivified and recreated all that he has desired to copy. It forms a sound basis for the sculptor's art, a temperament such as this, which seems to be denuded of imagination, when in fact the whole sensibility of the man takes its place and his every thought becomes an act of imagination and an idealisation.

If I were to be asked to establish a kind of hierarchy in Troubetzkoi's works, I should not place in the first rank either his nude studies or his large compositions, such as the Dante monument, or that to Alexander III., or to the runner Clément. The sculptor has not yet attained that virtuosity, that cunning of hand in the modelling of the nude, which the stern discipline to which he submits himself is bound ultimately to give him, and his monuments are a little heavy and lack spirituality. It is those figures of little girls and of animals which are his masterpieces.



COUNT LEO TOLSTOI BY PRINCE PAUL TROUBETZKOI

I would, however, place in a category apart his portraits of Tolstoi, two of which are *chefs-d'œuvre*. The first is merely a bust with folded arms, but so simple, so human, and so touching! The other represents Tolstoi in the blouse of a Russian peasant, seated on a horse. The countenance of Tolstoi is a very moving one. His eyes look out with a profound regard from beneath the arched and bushy brows, the thin face speaks of suffering endured, his forehead is noble and massive, and his face serene and calm. One feels that here we have a realistic portrait of the man and an inspired portrayal of the mission of this Russian apostle. Troubetzkoi must have loved Tolstoi with all his deep nature, and it is the beatings of his heart that have inspired his fingers and infused into the inert clay a little of his love and admiration. It remains to add that from the technical point of view the work is excellent.

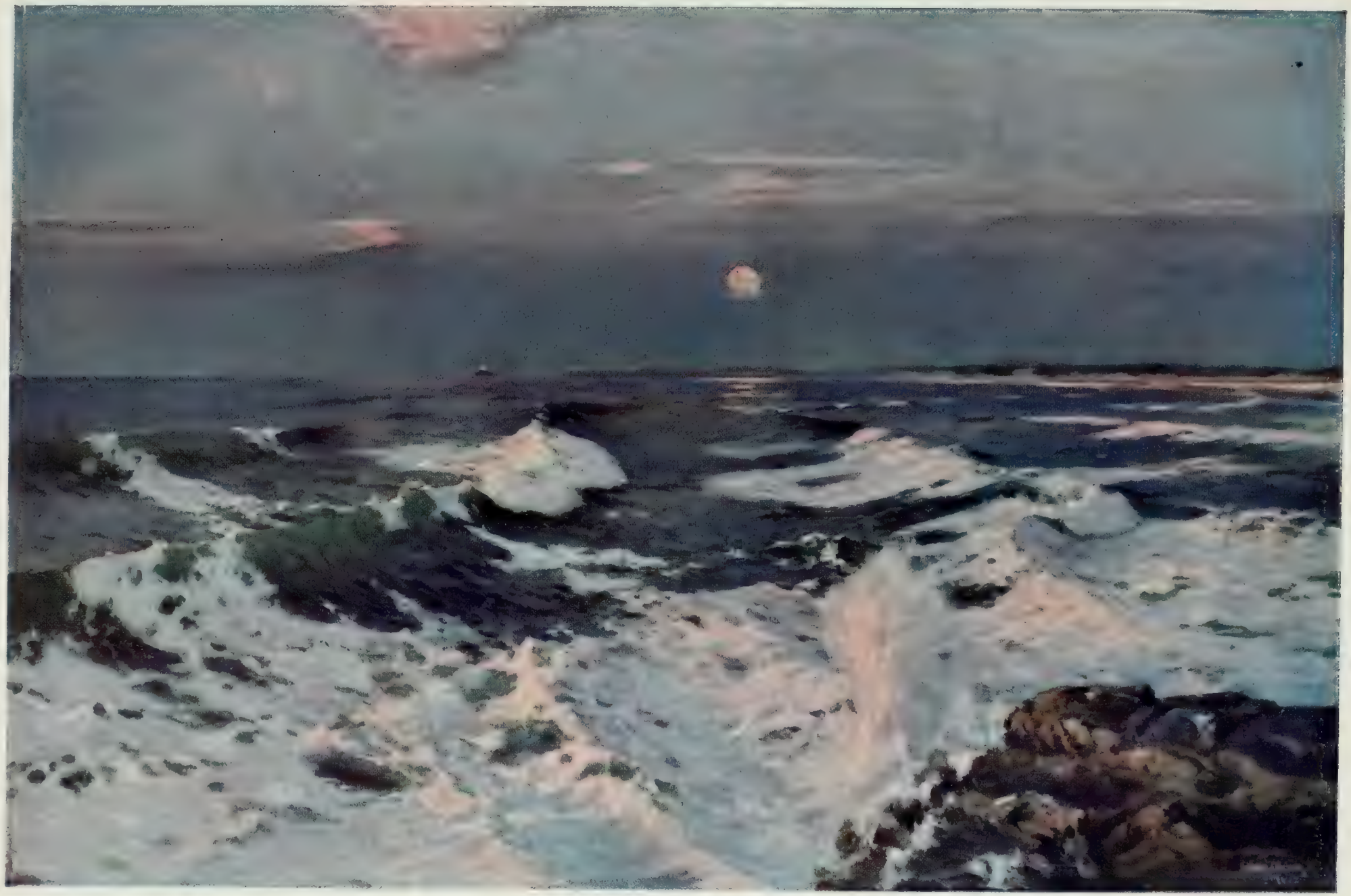
Paul Troubetzkoi appears at present to be striving towards the attainment of a more refined perfection, and if he can successfully attain that pureness without losing anything of his natural talent, his instinctive qualities and his powerful emotional force, there is no eminence to which he may not attain. A. S.

JULIUS OLSSON, PAINTER OF SEASCAPES. BY A. G. FOLLIOTT STOKES.

A BIG man with a big heart, who paints big pictures with big brushes in a big studio—this is the first impression of Julius Olsson. The second is that these broadly seen and broadly painted pictures are instinct with the spirit and power of the sea, and remarkable for their extremely fine colour schemes, which embrace the most delicate and subtle harmonies and the boldest contrasts. This ability to interpret the sea throughout the



"THE STORM" (*Gold Medal, Paris Salon, 1903*) BY JULIUS OLSSON



"BETWEEN THE SUNSET AND THE MOON."



"WINTER GALE ON THE CORNISH COAST"

BY JULIUS OLSSON



"THE WHITBY LIGHTS"

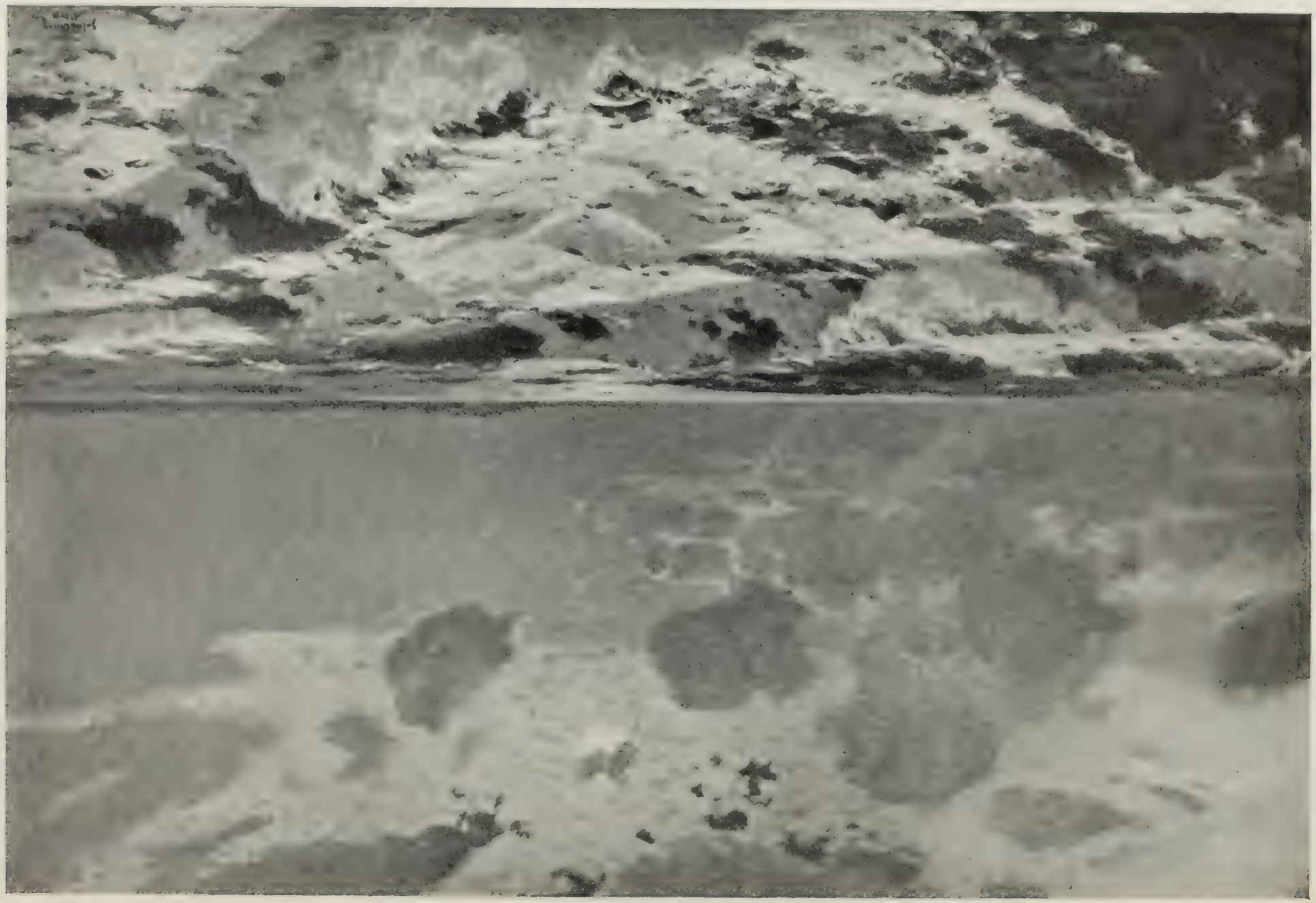
BY JULIUS OLSSON

whole gamut of its phenomena—from the fury of the storm to the sensuous beauty of the calm—is probably to some extent a legacy from the distant past. Mr. Olsson, though an Englishman born and bred, is a descendant of Norsemen. In him we see a living illustration of how faithfully Nature preserves her types throughout the centuries. The sea-blue eyes, the broad shoulders, the large limbs and hands ; all these have come to him from those old rovers who, more than a thousand years ago, roamed the Northern seas because they loved them. In their twentieth-century descendant this love is not one whit abated : it merely expresses itself differently. It has quickened a naturally observant nature into one of extraordinary receptivity. His ability for noting and remembering the thousand forms which the ever-moving water is constantly assuming, the many delicate gradations of colour which, reflected from sky and cloud, chase each other over that palpitating surface, is most remarkable. This ability—one might almost call it intuition—enables him to give us the majestic onward sweep of the waves more thoroughly, I think, than any other English painter. It also enables him to render, in chords of wonderful beauty and fidelity, those subtle colours which, under certain conditions of light and atmosphere, the sea reveals to those who are in sympathy with her, and who have given the best years of their lives to studying her.

Up to a certain point the sea presents no overwhelming difficulty. To the trained craftsman, a blue sea, or a green sea, with foam-crested waves, and here and there a passing ship, beneath a blue or grey sky, are well within his power. This is the conventional seascape, so familiar to most of us on the walls of our annual exhibitions. The water is blue, the sky is blue, the clouds are white or grey, and so is the foam which leaps audaciously at the bows of the hurrying vessels. What more do you want? exclaims the οἱ πολλοι. Nothing more, of course, until the right man comes along—the true *sacer vates* with the inspired vision—and shows us (the men in the street) that there *is* something more. It is ever thus. Prophets or seers, call them what you will, in the Arts or in



"EARLY MORNING IN THE PYRENEES" BY JULIUS OLSSON



"THE MOONLIT BAY." BY JULIUS OLSSON

the Sciences, must of necessity be few and far between, and in advance of their age. They are consequently misunderstood. Even the most intelligent of us are swathed in platitudes and custom as securely as a mummy in cloth. It is given to but a small minority to think independently of convention, and to bring an unbiased mind to the contemplation of any new thing. Such and such a thing must be so, because it always has been so, is the formula, or rather parrot cry, with which all independent thought is met. Remember how Rodin's new visions were ridiculed for many years, even in artistic France. Even Darwin's brother scientists, who ought to have known better, scoffed at his "Origin of Species," which now forms one of the stoutest pillars in the citadel of acquired knowledge. And so in painting. There was a time, not very long ago, when there were those who scoffed because Julius Olsson saw in waves and their foaming crests all the colours of the opal: because he gave to those creaming gulfs of "cruel crawling foam" that divide one Atlantic roller from another shades of exquisite violet, and the complementary chords of those brilliant primary colours that glow on the broad cheeks of the great cumulus clouds which sometimes tower like Alps toward the zenith, and which the rising or setting sun incarnadines. Many of the critics, whose knowledge of the sea was in some cases limited to a glimpse of it from the end of a Brighton pier, or through the window of a Brighton hotel, shrieked loud and shrill. They know better now. They have learned that, while foam may be all the colours of the rainbow, it is rarely, if ever, white. White, as far as colour goes, is a negative condition, which, when it belongs to a transparent or crystalline substance, such as foam or snow, is extremely sensitive to and ready to assume the colours of surrounding objects, when contact is direct. When it is interrupted, or, in other words, when foam and snow are in shadow, they assume, as I have already pointed out, the complementary tones of the brilliant hues with which the sun paints the heavens. Thus it is that a great sea painter is, or could be if he chose, a great snow painter. To him, the silent peaks of Darien will reveal their secrets as readily as the rolling



"MONET ON THE BAR" BY JULIUS OLSSON



"THE COASTS OF THE SIRENS"
BY JULIUS OLSSON



"THE WHITE SQUALL" (*The property of the Corporation of Birmingham*) BY JULIUS OLSSON

sea. Mr. Olsson's pictures of the higher Pyrenees, prove him to be no exception to this rule.

But there is another gift that a man must possess before he can become a great marine painter, viz., that of rendering the dignity, grandeur and beauty of the clouds. This is not so necessary to those artists who use the sea as a setting for shipping, or for some dramatic incident, such as the departure or return of a lifeboat, or a miraculous draught of fishes. These men use the sea more or less as a fabric on which to weave their story. To the man, however, who goes to the sea for all his inspirations, who loves it with the passion of a Byron, whose soul thrills to all its moods, the pageant of the clouds is of the utmost importance. Whether as broad-winged heralds of the storm, blushing handmaids of the lusty old Sun God, or pale novices of the Virgin Moon, they mean so much in all his visions of the sea. They add passion to its fury and pathos to its softer moments ; and, like the accompanying chords to some sweet melody, they increase a thousand-fold the sublime harmony of the original theme. And so we find Julius Olsson treating the clouds with the same breadth of vision and sympathetic insight that mark his handling of the sea. No other man that I know of gets so near to that sense of sublime height and godlike isolation with which the great cumuli impress the mind. I mean particularly those immense masses of vapour which, sometimes in unsettled weather, or when the air is charged with electricity, tower like mountains towards the zenith, exhibiting all the contours and effects of light and shade of a range of snowy Alps, as they rear their mighty shoulders fretted with shadows into the boundless blue of heaven. And few men have given us so truthfully the menace of the hurrying storm cloud : that dark curtain of vapour which approaches so rapidly, and in whose murky depths swings the cradle of the wind.

There is one other mood of the sea that Mr. Olsson has made peculiarly his own. It is that tender half-time between day and night, when the moon, as yet but a pale disc, peeps over the distant horizon and lays a ribbon of golden sheen across the face of the waters. It is a moment of intense

beauty. The sun has gone, and with him the pomp and splendour of the day: and Nature with a sigh of regret is turning her chastened gaze towards the milder splendours of the queen of night. Everything is enveloped in a tender afterglow: there are no strong contrasts of tone. The mystery and charm is one of colour only: hence its attraction for our artist.

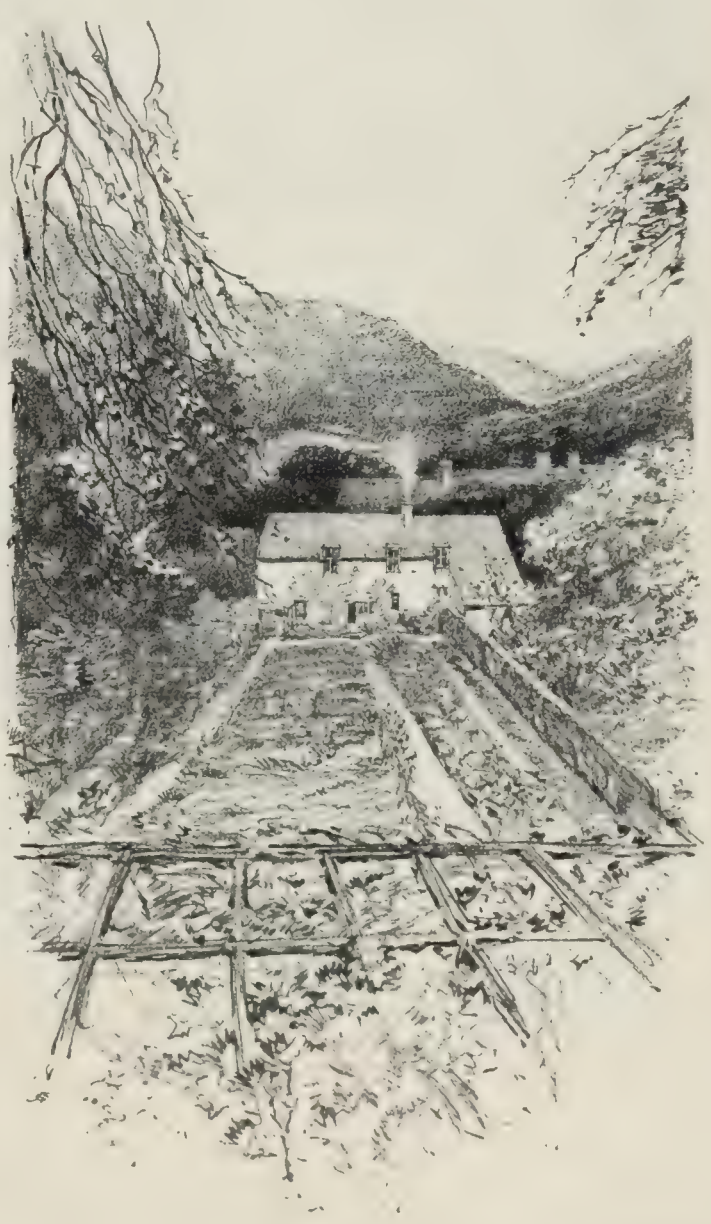
In the treatment of foam, Mr. Olsson holds, as I have already indicated, a foremost place. Many men have given us truthful renderings of breaking waves, but few have had the courage or the knowledge to treat, except as a mere sketch, that fretwork of wrinkled foam, into which the churned-up water has been lashed by the force of the advancing and receding waves, as they hurl themselves on sand and shingle, or chase each other over the harbour bar. The endless forms of the multitudinous ripples and eddies, the endless curves with their endless intersections, overlappings, rushes and rebounds, must of necessity baffle all but the keenest and most ardent of observers. For although by certain tricks and dexterity of handling some resemblance may be obtained, the most accurate drawing is necessary to give the sense of power and ceaseless motion which we find in all Mr. Olsson's seascapes. And this ability has been acquired by him through many years of constant and loving observation and study.

The sea cannot be painted as can the component parts of a landscape. It is impossible to set up a canvas and imitate bit by bit. Not for one single second does any portion of the sea remain in the same position, or under the same effect of light. It is therefore only by an infinite number of mental and sketch-book notes that an accurate knowledge is obtained. For twenty years Mr. Olsson has been taking these notes and storing them in his mind; not only from the rocky shores of Cornwall where he lives, and where the Atlantic rollers come thundering after their three thousand miles of unimpeded progress from distant Labrador, but also from the deck of his yacht, in which he has been in the habit of cruising summer after summer. He knows the coast from the Scillies to the Isle of Wight as well as most men know their way to the nearest railway station. It is this consuming passion that has made him what he is—in many ways our greatest sea-painter. He thinks in waves and storm-clouds, in rainbows and driving mist. He knows where the wind is, what the tide is doing and the age of the moon as well as any pilot, and he uses this knowledge as only a great artist can.

A. G. F. S.

COUNTRY COTTAGES AND THEIR GARDENS. ILLUSTRATED BY C. E. MALLOWS.

THERE is a small village in the West of England where the old indigenous cottage building has almost entirely disappeared. It has been replaced at different times by types varying in interest from those of later Georgian days to those bearing the Victorian stamp. Though little of the earlier work remains to leaven the uninteresting and often offensive accretions of later times, the loss in this respect has in large measure been compensated for by the cottage gardens, so thoughtfully and pleasantly have they been planned and tended. Even the village inn, an uninteresting building in itself, is made quite attractive by its long straight stone-flagged approach, bordered on each side with broad bands of high old-fashioned flowers. This foreground is so pleasant, that the dull building at the



A HOLIDAY COTTAGE IN MONMOUTHSHIRE, ADAPTED FROM AN OLD CIDER MILL BY C. E. MALLOWS, F.R.I.B.A.

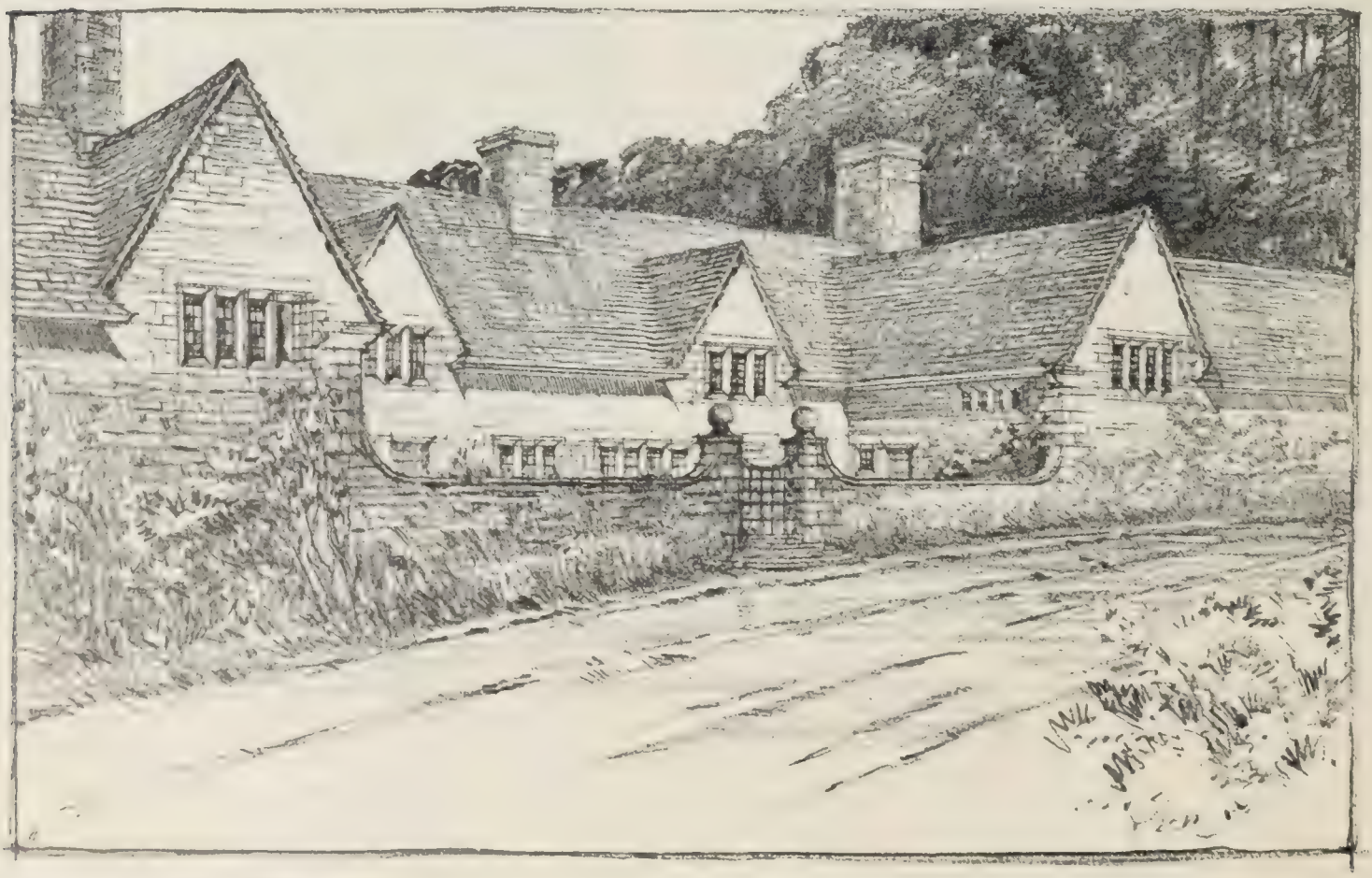
back of it has lost much of its ugliness. One in search of the picturesque might pass through the whole length of the village without remark and yet receive a general impression that the place possessed both interest and charm, so good an effect has the careful gardening had upon uninteresting building. All this has been brought about by the expenditure of very little else than good taste and common sense controlled by the art of making the most of things.



PAIR OF COTTAGES DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

The Cottage with its Garden plays such an important part in the making or the marring of our country villages that it is a matter for no little surprise that examples such as the one just mentioned are so comparatively rare. What has been so easily and so well accomplished in this remote little village could be just as easily repeated in hundreds of other instances, and the artistic gain to the countryside would be great.

The elementary principles that should obtain in garden design are much better understood to-day than even a few years since; in almost every



GROUP OF FOUR COTTAGES DESIGNED AND DRAWN BY C. E. MALLOWS F.R.I.B.A



TWO HALF-TIMBERED COTTAGES DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

district of England nowadays there is someone with a real care and interest in such things, and whose influence might be brought to bear on those who have power to act. A great gain towards the desired end would be the formation of small garden societies in each district, whose aim and object should be to arouse the interest of villagers themselves in their gardens, and, under wise direction, to foster a spirit of friendly rivalry in the care of them. If the County Councils could be induced to give grants in aid of the improvement of the villages in this way, not only for the improvement of the village garden, but of the village green and roadside (in nearly every village there is room for it), they would be devoting money to as good a purpose as could be found in modern village life. A grant of money that would induce villagers to take an interest in the study of horticulture and garden work, would be an education grant of the wisest and best kind, and one that in a few years would yield very desirable and enduring assets. Even on such barren architectural ground, and with such unpromising material as existed in the village just mentioned, the difference in the aspect of the village by the making of these pleasant cottage gardens is notable, and suggests what delightful things could be done in districts where the old gardens have gone, but where the old buildings have been spared. Many such are to be found in the stone-built villages of the Nene valley, where only good gardening and judicious planting are needed to add immensely to their interest; in fact it is at present the chief thing wanting to the complete enjoyment of the wonderful architecture of the churches and the delightful building of the cottages and larger houses surrounding them.



GROUP OF SIX COTTAGES
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

Some praiseworthy efforts have from time to time been made in many villages, both by the private individuals with a care for such things, and also by various societies interested in horticulture. In every case the results have more than justified the efforts, not only as regards the gardens themselves, but in the general appearance of the village. In one instance the idea has spread, as it would in most cases, through the entire village from the humble cottage to the larger houses, so that the simple orderliness of the small garden has been increased in value by thoughtful planting in the roads, by careful shaping and clipping of existing trees and foliage, and in short by taking care to turn all the natural advantages of the village to the greatest account. There are hundreds of such villages waiting for treatment in a similar manner to-day; some with untidy and unkempt greens, only needing care and attention to be made quite beautiful; dank and unwholesome ponds being converted into attractive water-gardens; broken and uncared for crosses only requiring careful repair to once more tell an old



SKETCH FOR A THATCHED WEEK-END COTTAGE — DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

tale in village history. The churchyards in many cases are either left to desolation or, what is far worse, ruined by modern "improvements," bringing with them all the brutalities of modern manufactured materials. These things could either be remedied altogether, or the asperities softened by the means just indicated, and the gain to the charm and interest of the villages would be immense and



ANOTHER SKETCH OF THE COTTAGE ILLUSTRATED ABOVE

undeniable. What better appeal can there be for good gardening than in God's acre itself?

Another and a far more serious evil to rural England than the want of care and thought in gardening and kindred subjects lies in the existence of bad cottage building in general, and in particular that for which the Government and the various authorities in the country are responsible. None of the admirable efforts of to-day to improve these things appears to have even pricked the skin of time-hardened officialdom. It is well-nigh impossible in any county to escape that particular curse which blights any and every part of the country it touches. Officialdom, when it turns its attention to building, whether old or new, is no respecter of beautiful scenery and cares nought for historic or sacred associations; it is a ruthless and thoughtless destroyer of both. If there is one district in England more than another where it might reasonably have been assumed some attention would have been given to such subjects, it is surely in the valley of the Wye, near Tintern Abbey. Yet the Government Department responsible for matters of this nature have chosen that precise spot for the building of a group of cottages of the very worst type of official "reach-me-downs." Whether Tintern Abbey is approached from Chepstow by road or rail, there is no escaping them. If the intention had been to exhibit to the world the department's incompetence in artistic matters, no better position could have been chosen, no better subjects selected, and certainly no better colour used. These cottages can be seen miles away; they have been placed high up on the banks of the river and the open country is around them; their shapes are hideous and their colour is red with a blatant redness that will never fade, and with which time and nature will have nothing to do for many a year. There is no mistaking their origin, they are stamped with the official stamp, and no doubt if closer examination of them were made the very number of the pigeon-hole could be found from which they were drawn. Yet the government cottages at Tintern are but types of hundreds of others that are yearly built by officialdom in all its various ugly shapes, and will continue to be built, it is to be



SKETCH FOR COTTAGE AT BYFLEET, SURREY
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



LODGE AND GARDEN WALK AT TIRLEY COURT, CHESHIRE
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

feared, for years to come, until the taste and culture of the people come to the rescue and insist on a return to the principles of old-time building, which after all are but based on common sense and reason and need no deep research to discover.

With these notes we publish some sketch designs for small cottages and gardens which show an endeavour to return to such principles both in building and garden design, and which have been planned in every case to suit a given site and given conditions. The view on page 283, however, is not an original design so far as the building itself is concerned. It illustrates what was, until a few years ago, an old cider mill in Monmouthshire which has been re-arranged to serve the purpose of a holiday cottage, the only alterations made being those required for doors, windows and floors; the structure itself remaining practically unaltered. This little cottage, set amidst lovely scenery, is an excellent example



PART OF A COTTAGE AT BIDDENHAM, BEDS.
C. E. MALLOWS, F.R.I.B.A., ARCHITECT



SKETCH SHOWING PART OF PROPOSED DEVELOPMENT SCHEME AT HAPPISBURGH, NORFOLK DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

of how such a change should be made and of what can be done by simple means and by materials rightly used under sympathetic direction. In this instance, the wise director was Mr. H. Avray Tipping, to whose discerning and fertile mind and wide knowledge of gardening is due one of the most charming and delightful wild and rock gardens in England. It adjoins the small cottage shown in this sketch. In the illustration on page 285 the two cottages were planned for a site surrounded on the north and east by a wood and on ground falling rapidly to the south and west. The buildings were naturally placed on the higher part, and a small garden court formed between them, open on one side to the south-west. The exist-

ence of an old retaining wall was the reason for the lower part of the cottages being in brick, and a quantity of fine old oak near at hand, taken from a windmill (recently destroyed), for the upper part being entirely of wood and plaster. As a much better effect is obtained by omitting the usual fence between the gardens on the south-west side the only division planned is that effected by the wide path leading from the road to the steps on either side. Quite a different effect is shown in the sketch for double cottages on page 284, but the same idea of the one garden in front approached from the centre of the group has been retained. Another version is shown on the same page; in this instance there are four cottages around one central garden, instead of two, and two projecting wings are built right up to the lane itself. On page 286, a group of six cottages has been planned for a narrow oblong site with larger houses in the centre and two small ones facing each other at either end.

The two sketches on page 287 are preliminary designs for a small thatched week-end cottage, a feature of the plan being the provision of an out-of-door shelter for summer meals. The small garden walk leading from the drive to the lodge at Tirley Court, Cheshire, is illustrated on page 288, and part of the Happisburgh development scheme, showing a portion of the proposed village hall on the left of the sketch, is suggested on page 289. The cottage at Byfleet (p. 288) was designed for a site in the midst of a pine wood. The view shows the entrance part, which is to be approached from the road by a stone-flagged path, six feet wide. The materials will be local hand-made purple bricks for the walling and old tiles for the roofing. A portion of a cottage at Biddenham, built some years ago, illustrates on page 289 an idea for a verandah which can be used both from the dining and sitting-rooms as a shelter, and also for out-of door meals.

FERDINAND ENGELMÜLLER'S BOHEMIAN LANDSCAPES. BY M. GLASER.

FERDINAND ENGELMÜLLER, whose work is now introduced to the readers of THE STUDIO for the first time, is a Czech by race and has acquired considerable renown as a painter of Prague, which



"EARLY SPRING" (ETCHING) BY FERDINAND ENGELMÜLLER.



"THE FOUR SEASONS: SPRING." FROM THE PASTEL DRAWING BY FERDINAND ENGELMÜLLER

he has portrayed in a series of *plein-air* pictures giving vistas of the old city from many points of view. But when mention is made to him nowadays of his popularity in this respect he modestly repudiates any claim to it; he would even seem to be half ashamed about it, and scarcely likes to be reminded of the days when to earn a scanty pittance, he painted large pictures which a wide-awake publisher has utilised for the well-known postcards of "picturesque Prague."

Prague is Engelmüller's native city, and his love for the interesting old town, whose manifold beauties never escape his observant eye, is eloquently expressed in all his pictures of the city. He has but to look from the window of his studio to find inspiration for subjects innumerable. Stepping out on to an open balustrade he can take in at a glance the many picturesque features of his *Vaterstadt*—the Hofburg on yonder hill covered with trees, the Cathedral of St. Vitus, besides a hundred towers grey with age, and numerous other edifices which remain as the venerable relics of a hoary antiquity. Old houses and many nooks and corners serve as accessories to give completion to the picture, and for foreground he has the famous Karlsbrücke with its statues, forming the connecting link between the "Old Town" and the "Kleinseite" across the Moldau, which hereabouts offers a variety of scenery with its verdant isles. Engelmüller's portrayal of Prague has always been truthful and attractive, whether the occasion has been a sunny day in spring-time, a warm moonlight night in summer, or one of those wintry days when the town wears a raiment of snow and the river is one broad expanse of ice.

In his later career Engelmüller has not concerned himself with views of Prague, but has selected his themes solely from the realm of landscape proper. As a rule these landscapes are



"IN THE MEADOWS" (PASTEL) BY FERDINAND ENGELMÜLLER



"THE POPLARS." FROM THE PASTEL DRAWING BY FERDINAND ENGELMÜLLER.



"TWILIGHT" (PASTEL) BY FERDINAND ENGELMÜLLER

entirely without figures or other accessories; mostly it is some broad stretch of country, in which we discern the characteristics of the southern regions of Bohemia, that he presents to our view, and always it is rendered with perfect veracity and with telling effect. Simple bits of woody scenery furnish the *motifs* for many of his pictures—a group of trees, a remote spot in the recesses of a forest, or a road skirting a tract of pasture land, with an endless expanse of intense blue sky covering the whole like a beautiful canopy. In these pictures there is no trace of fortuity in the elements of which they are composed, nor are they the products of the imagination; what the artist offers is a consistent piece of pure landscape. Often, as in the picture called *A Summer Day*, which represents a bit of scenery in the district of Alt Bunzlau, we have an apparently humdrum tract of flat country, redeemed however, as in this case, by some peculiar atmospheric effect which, as interpreted by the artist, lends interest to the work. In the cycle of *The Four Seasons*, from which we have selected *Spring* and *Summer*, it is the feeling by which they are pervaded that constitutes their essential moment and gives them so much charm; but they are at the same time faithful renderings of nature. Especially delicate in sentiment and happy in composition is the one representing *Summer*, with its tall dark trees and the calm pool in which their reflections are visible. Such a work as this points to an indefatigable study of nature. A further step forward in the study of effects of light is to be observed in the work called *Twilight*. In this study in subdued tones the distribution of the light in the background, with its reflection on the pasture in the foreground, is very ably carried out, and the work as a whole is one which in its frank sincerity is distinctly pleasing. It is not in keeping with Engelmüller's nature to descend to artifices for

the purpose of eliciting the approbation of the "man in the street"; but on the other hand there is, both in his vision and his manner of setting down his observations, something very homely and unaffected. In depicting a tree, for instance, his method is not that of laying on the colour in thick, heavy bold strokes. Wholly uninfluenced by the modern French school, he is cautious and deliberate in his method of work; many preliminary sketches are made, and only when the structure of the tree has been completely mastered by close and continued observation is the brush, chalk or crayon taken in hand and the final stages entered upon. Thus it comes about that so far as draughtsmanship is concerned his work is altogether free from fault—he is far too conscientious, too honest to fail in this respect. In colour and composition his work is never disconcerting. It would be difficult to assign him a place among the adherents of any master or school, but rather one must give him the credit of being an independent worker, following his own bent.

Engelmüller began his artistic career as a pupil of the well-known landscape painter, Mařak of Prague; he followed up his training under that artist by a course of study in Munich, and later, in his maturer years, he has spent some time in Italy, gathering ideas and devoting himself with unflagging energy to the attainment of technical proficiency. Among his latest achievements, those which have been inspired by his travels in Italy deserve mention. In such subjects as *Fiesole* and *Monte Pincio* the beneficial results of the inspiration are conspicuous in the execution, and the architectural details which figure as accessories in the composition are successfully handled.

Equally at home in the use of oil and pastel for his landscape work, Engelmüller has a special affection for the latter medium, and it is in this that most of the works now reproduced have been executed. A notice of the artist's career, how-



"A SUMMER DAY"
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BY FERDINAND ENGELMÜLLER



"THE FOUR SEASONS: SUMMER" (PASTEL) BY FERDINAND ENGELMÜLLER

ever, would not be complete without mention of his essays in etching and lithography, in both of which mediums he has produced commendable results. The etching reproduced as the first illustration to this article is an admirable and typical example of his skill in handling the needle, and testifies again to his scrupulous and veracious draughtsmanship. He has ever been a strenuous worker, and in addition to his numerous achievements in landscape he has illustrated numerous books by native Czech poets. In this branch of his work he has had an opportunity of giving free rein to his imagination—to live as it were in a world of myth and romance; but it must be acknowledged that he has kept himself within reasonable bounds and never allowed his fancy to run riot.

Engelmüller has never troubled himself much about theories. While others have championed new ideas and striven for victory in much debated fields, he has pursued the even tenour of his way, looking neither to the right nor to the left, resolved only to yield the best that is in him. In his own country his talents have met with due recognition. The Modern Gallery at Prague has acquired one of his pastels, and another of his works has been *couronné* by the Academy. As a teacher he is held in much esteem in his native city, and it is safe to say that in this sphere of his activities still more honour is in store for him. M. G.

THE ARTS AND CRAFTS EXHIBITION SOCIETY: A RETROSPECT.

In his admirable biography of William Morris, Mr. Mackail attributes to the Art Workers' Guild the origin of the Arts and Crafts Exhibition Society, and it is likely that the existence of the Guild made possible the foundation of the institution whose ninth exhibition has just been opened at the New Gallery. But Mr. Walter Crane, the original and the present President of the Arts and Crafts Society, and throughout its existence one of its ablest and most consistent supporters, traces its roots still farther back, to a little informal association of artistic craftsmen who met for the first time at the house of Mr. Lewis F. Day one stormy January evening in the beginning of the 'eighties, and afterwards in rotation at the studios or homes of the members, to discuss problems of decorative design and other kindred matters. Until that time there had been scarcely any unity among decorative artists, but the little "fireside"

society proved the value of combination, and although obscure it enjoyed a useful and happy existence for three or four years, when it was absorbed into the Art Workers' Guild.

Mr. Crane agrees with Mr. Mackail in ascribing to the earlier efforts of William Morris the source of most of the subsequent developments of the Arts and Crafts Society. The group of craftsmen of which it was composed in 1888 were, says Mr. Mackail, drawn together from very different quarters and worked in very various methods, but each in his own sphere aimed at a renaissance of the decorative arts which should act at once through and towards more humanized conditions of life both for the workman and for those for whom he worked, "and there were few if any among them who would not readily have acknowledged Morris as their master." Morris had at first to combat the pretentious ugliness of domestic decoration of which the 1851 Exhibition contained so many painful examples, and Mr. Crane regards the things that came forth from his unpretending house in Queen Square as "the sling and stone that have slain the false ideas of vulgar smartness" wherever refinement and feeling have been exercised at all. Morris, however, took no part in the inception of the proposed Arts and Crafts Exhibition scheme, and although wholly in favour of the movement generally he rather dreaded the opening of the exhibition because he doubted the possibility of its success.

The revolt against the Royal Academy in 1885–6 was an important factor in the foundation of the Arts and Crafts Exhibition Society. Discontent among the outsiders was more than usually rife just then, and much correspondence in the newspapers and several meetings of artists culminated in a proposal for National Art Exhibition to be held in rivalry to the Academy — a proposal that led to no direct result. The decorative artists and craftsmen took a prominent part in the agitation, which they apparently hoped might lead to the institution of an exhibition in which their own work, as well as that of the painters, might be fitly displayed. But according to Mr. Crane the craftsmen after a time came to feel that the painters were but little interested in the reform of the Academy except in so far as it affected the selection and arrangement of their pictures. Therefore, as there seemed to be no prospect of a thoroughly representative exhibition of all kinds of art, the craftsmen and

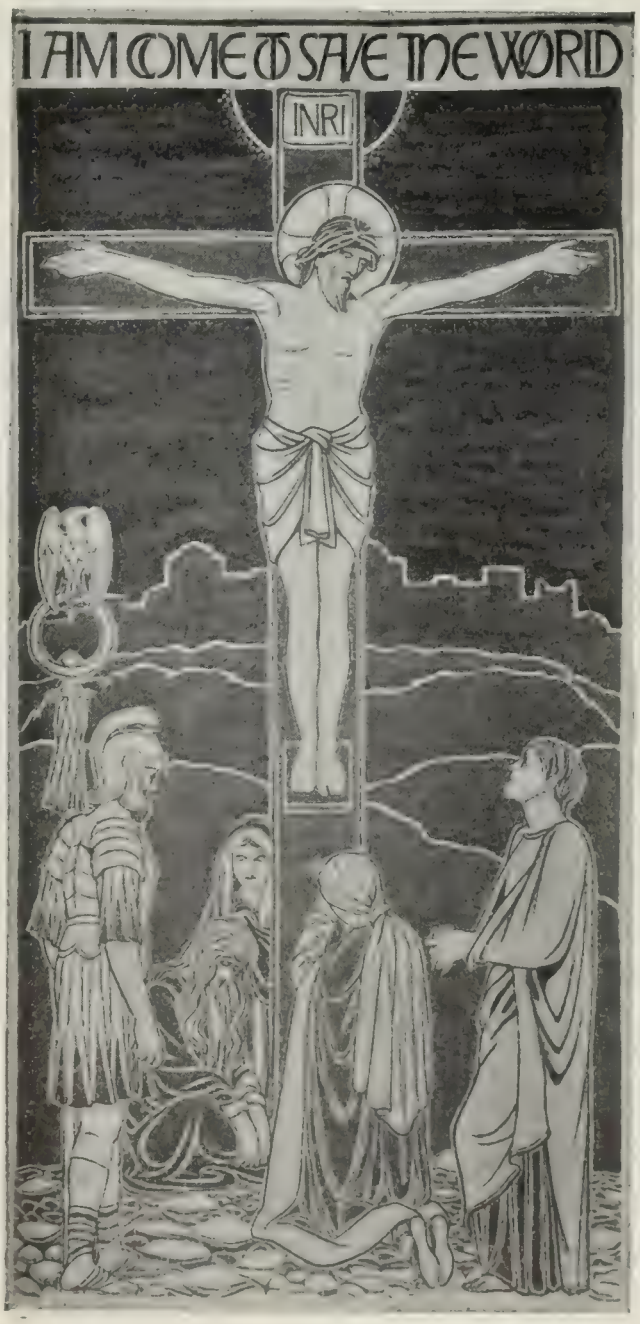


BOOKBINDING BY DOUGLAS COCKERELL



CARTOON FOR SGRAFFITO PANEL
BY HEYWOOD SUMNER

The New Gallery, then new indeed, for it had been in existence only a few months, was engaged for the first exhibition, which was opened on the 1st of October, 1888—somewhat prematurely, for it was barely complete. Mr. Walter Crane, who had been chosen as President of the Arts and Crafts Society, wrote an introduction to the catalogue, in which he claimed that, as the true root and basis of all art lies in the handicrafts, art should be recognised in the humblest object and material, and felt to be as valuable in its way as the more highly rewarded pictorial skill. The President's introduction was accompanied by brief introductory essays, written, as he pointed out, by men whose names were associated with the subjects of which they treated, not only in the literary sense, but as designers and workers. Mr.



CARTOON FOR SGRAFFITO PANEL AT ST. JOHN'S CHURCH, MILES PLATTING, MANCHESTER
BY HEYWOOD SUMNER

decorative workers seceded from the movement and took counsel together. Mr. W. A. S. Benson and one or two others organized a provisional committee, chiefly composed of members of the Art Workers' Guild, and plans for holding a first exhibition of decorative art were soon set on foot. The new association was at first known as "The Combined Arts." The title of "The Arts and Crafts Society," afterwards adopted, was suggested by Mr. Cobden-Sanderson, who was also responsible for the rule of printing in the catalogues the names of the designers and of the actual executants of works, as well as those of the firms by whom they were exhibited. Unfortunately this excellent rule caused considerable friction at the Society's first exhibition, and certain firms of decorators declined to contribute because it was enforced.



LEATHER CARD CASE AND BOX
BY NELIA CASELLA

Crane himself wrote on "Decorative Painting and Design" and on "Wall Papers"; William Morris on "Textiles"; G. T. Robinson on "Fictiles"; W. A. S. Benson on "Metal Work"; Somers Clarke on "Stone and Wood Carving," "Stained Glass" and "Table Glass"; Stephen Webb on "Furniture"; T. J. Cobden-Sanderson on "Bookbinding"; and Emery Walker on "Printing."

Although the average standard of the first exhibition was not so high as that attained in later years, some of the contributions were of great excellence, and it is interesting to know the opinion upon the earliest "Arts and Crafts" of a critic so intelligent as Burne-Jones, who was, however, far from approving of all that he saw there. "Amongst some stuff and nonsense," he said, "are some beautiful things, delightful to look at, and here for the first time one can measure the change that has happened in the last twenty years. I felt little short of despair when I first heard of the project, and now I am a bit elated." The lectures given at the exhibition on technical subjects by various members of the Arts and Crafts Society were of great value, and to one of them we owe the re-awakening of Morris's interest in printing, which had been for a time dormant, and the foundation of the famous Kelmscott Press. Indirectly this was due to Mr. Cobden-Sanderson, whose account of the affair will be best given in his own words, written five years ago, in a note on the lectures at the first exhibition. "Perhaps in view of the results which have flowed from it, and at this distance of time I may dwell for a moment on the lecture on Letterpress Printing. It was at my urgent request that Mr. Emery Walker overcame his reluctance to speak in public, and I therefore claim for myself the honour of being the real author of the Kelmscott Press. For it was in consequence of this lecture, given by Mr. Emery Walker at my request, and the lantern slides of beautiful old founts of type and manuscripts by which it was illustrated, that William Morris was induced to turn again his attention to printing, and this time



LEATHER BOOK COVER BY NELIA CASELLA

as a printer to produce in friendly collaboration with Mr. Walker that splendid series of printed books which has inspired printing with a new life and enriched the libraries of the world with books



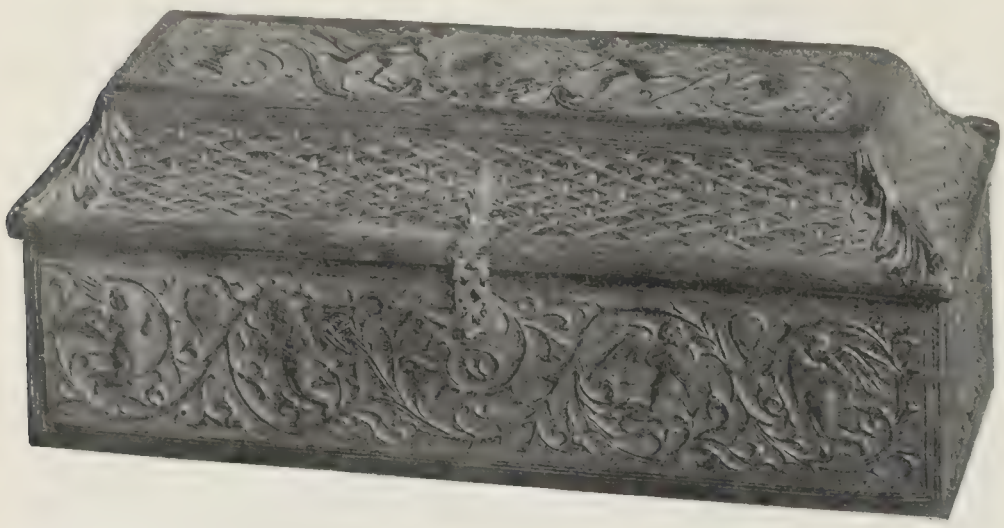
ENAMELLED GLASS VESSELS AND BRONZE WEIGHT — BY NELIA CASELLA





TWO FIGURES FORMING PART OF A MEMORIAL. — BY GILBERT BAYES

as nobly conceived and executed as any that distinguish the great age of printing itself." From this time until the end of his life the interest of Morris in printing remained unabated. His collaboration with Mr. Emery Walker led to his designing a type of his own, and to the production in 1891 of the first book from the Kelmscott Press, "The Story of the Glittering Plain."



LEATHER BOX BY NELIA CASELLA

Another consequence of the Arts and Crafts Exhibition of 1888 was the revival of public interest in the arts of writing and illuminating. A passionate admirer of the ancient illuminated manuscripts, Morris—who when a dying man found his greatest joy in examining the thirteenth-century examples borrowed for him from the Dorchester House library—was himself a most accomplished executant of this kind of work. A few pages of his manuscripts were shown in the exhibition of 1888, and these, in the opinion of Mr. Crane, were the seeds of the modern development of the arts of writing and colouring, of which to-day we see so many admirable examples.



IVORY BOX WITH BRASS MOUNTINGS
BY RICHARD GARBE



BACK OF REVOLVING MIRROR EXECUTED IN FISH SKIN, BRASS & STEEL, WITH CARVED IVORY PANEL
BY RICHARD GARBE



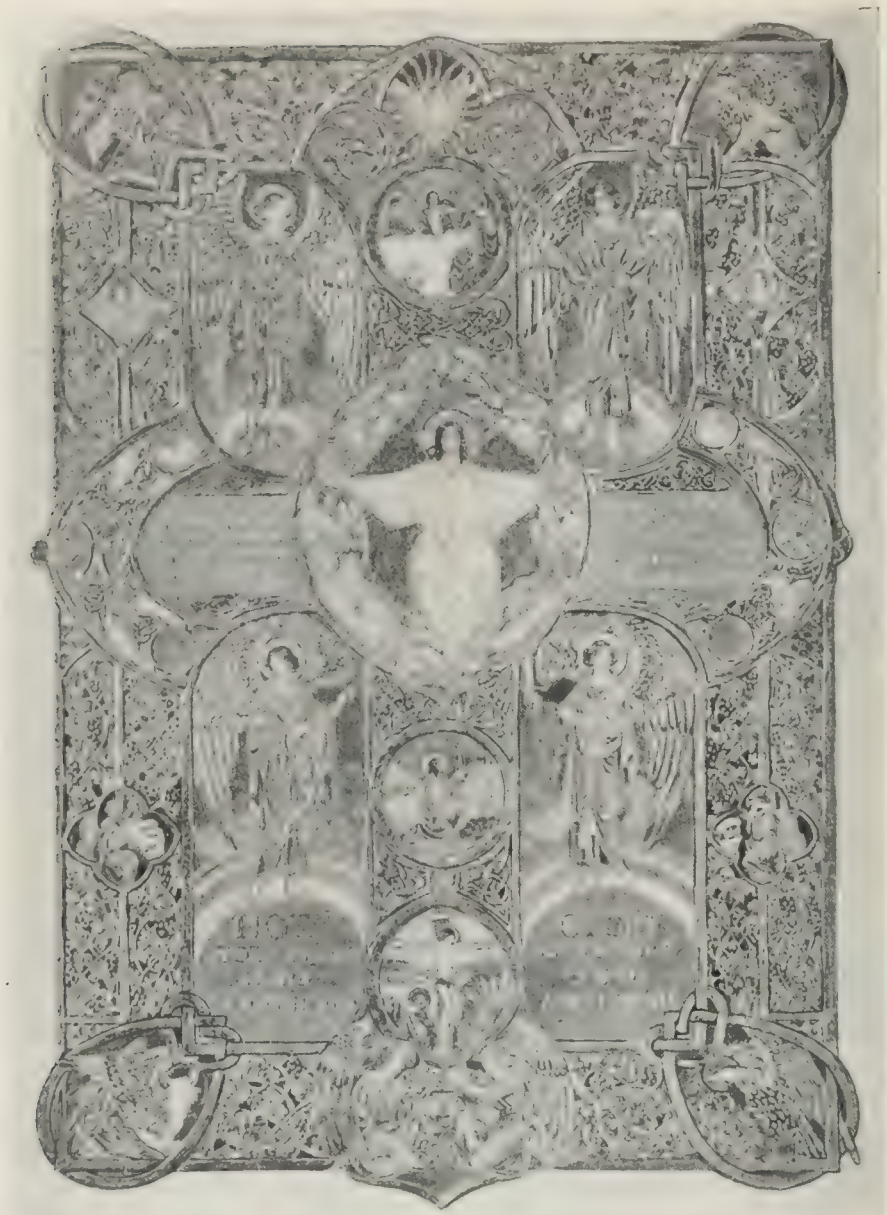
ILLUMINATED TITLE PAGE BY LUCIEN PISSARRO
(*By permission of M. Eug. Rodriguez, President of the Société des Cents Bibliophiles*)

In spite of some Philistine scoffing and some banter at the expense of a few of the extremer works shown, the organizers of the Arts and Crafts Society had reason to congratulate themselves upon the success of their first exhibition, the artistic interest of which was generally acknowledged. At the meeting at Liverpool in December, 1888, of the Congress of the National Association for the Advancement of Art, both Morris and Mr. Crane spoke out bravely on behalf of the new movement, which was evidently in Leighton's mind when, in his address as President of the Congress, he referred to the recent growth of good artistic production in connection with industry "through the initiative of a mere handful of enthusiastic and highly gifted men." So complimentary was Leighton that Mr. Crane, in introducing to the Congress the subject of Applied Art, was tempted to hold forth an olive branch towards the Royal Academy, which institution he had criticised with some freedom. Here was, he said, a splendid opportunity of proving the reality of the Academy's new enthusiasm for the arts and crafts. The Society intended to hold in the following autumn a second exhibition on the lines of the one that had just proved so successful at the New Gallery. Would not the Academy lend them their noble galleries at Burlington House?

Burlington House was not lent by the Royal Academy—probably Mr. Crane was not exactly hopeful when he made the suggestion—and the New Gallery was again selected for the exhibition of 1889. "As for the exhibition," wrote Morris in that year on the 10th of October, "I think it will be a success. The rooms look very pretty, and there are a good



COVER OF BOOK BY LUCIEN PISSARRO
(*By permission of M. Eug. Rodriguez*)



ILLUMINATED PAGE BY JESSIE BAYES

many interesting works there. The visitors come pretty well: these first three days they have taken more than double they did in the same time last year; so this looks good." Another exhibition was held at the same place in 1890, in which furniture and embroidery were made the special features, and in December of that year William Morris succeeded Mr. Crane as President of the Society. After 1890 the exhibitions of the Arts and Crafts Society were triennial; and the first of these, held in 1893, was of great interest. The splendid tapestries from the Morris looms were the most striking things in an exhibition that was more catholic in tendency than any of its predecessors. The Royal Academy was represented by Leighton, who sent some models, and by several of its members, including Sir Lawrence Alma-Tadema, who contributed a seat for a studio. A feature of the exhibition of 1893, was a collection of books and bindings, shown side by side with a hand-press at work throwing off sheets of William Morris's "Lecture on Gothic Architecture." This was the only exhibition held during the presidency of Morris.

That great poet, designer and craftsman, whose work and example had been pre-eminent influences in the movement that led to the foundation of the Arts and Crafts Society, died in October 1896, on the morning of the private view of the fifth exhibition, and the visitors on their way to the New Gallery saw the "Death of William Morris" announced on the posters in Regent Street. The exhibition whose opening thus tragically coincided with the death of the Society's President, included, among many other things of interest, a striking mantelpiece by Harrison Townsend and Frampton, in the modelled detail of which appeared the typical "Frampton tree" that afterwards in numberless instances influenced the work of our young designers. The same artist's ingenious combination of tree form with the flat seed-vessels of the honesty plant, shown in a modelled frieze at the 1896 exhibition, was another starting-point of a fashion in design.

In 1899 the Arts and Crafts Society, which had re-elected Mr. Crane as President, devoted one of the three rooms at the New Gallery to a memorial exhibition of the work of Morris, examples of whose manifold industries filled many cases and covered the walls. An exhibition was held at the New Gallery in 1903, and another at the Grafton Gallery in 1906, but both are too recent to need remark except for the striking evidence they displayed of developments in certain arts and crafts that before the foundation of the Society had long been neglected. The arts of illumination, writing and lettering, which owed their revival to the pages by Morris, already mentioned, and the crafts of the jeweller and the enameller—both of which were almost unrepresented in the earlier exhibitions—were shown in 1903 and 1906 to be living and vigorous. More encouraging and more full of hope for the future than anything were the accomplished contributions to these exhibitions of the



CENTRE PANEL OF ALTAR TRIPTYCH
BY J. D. BATTEN

(*Destined for the Dean Vaughan Memorial Church, Kensal Rise. Photo by Marie Leon*)

students of the craft schools of London and Birmingham, whose teachers may fairly be said to have obtained their inspiration, if not their direct instruction, from the men who more than twenty years ago were instrumental in founding the Arts and Crafts Society. W. T. WHITLEY.

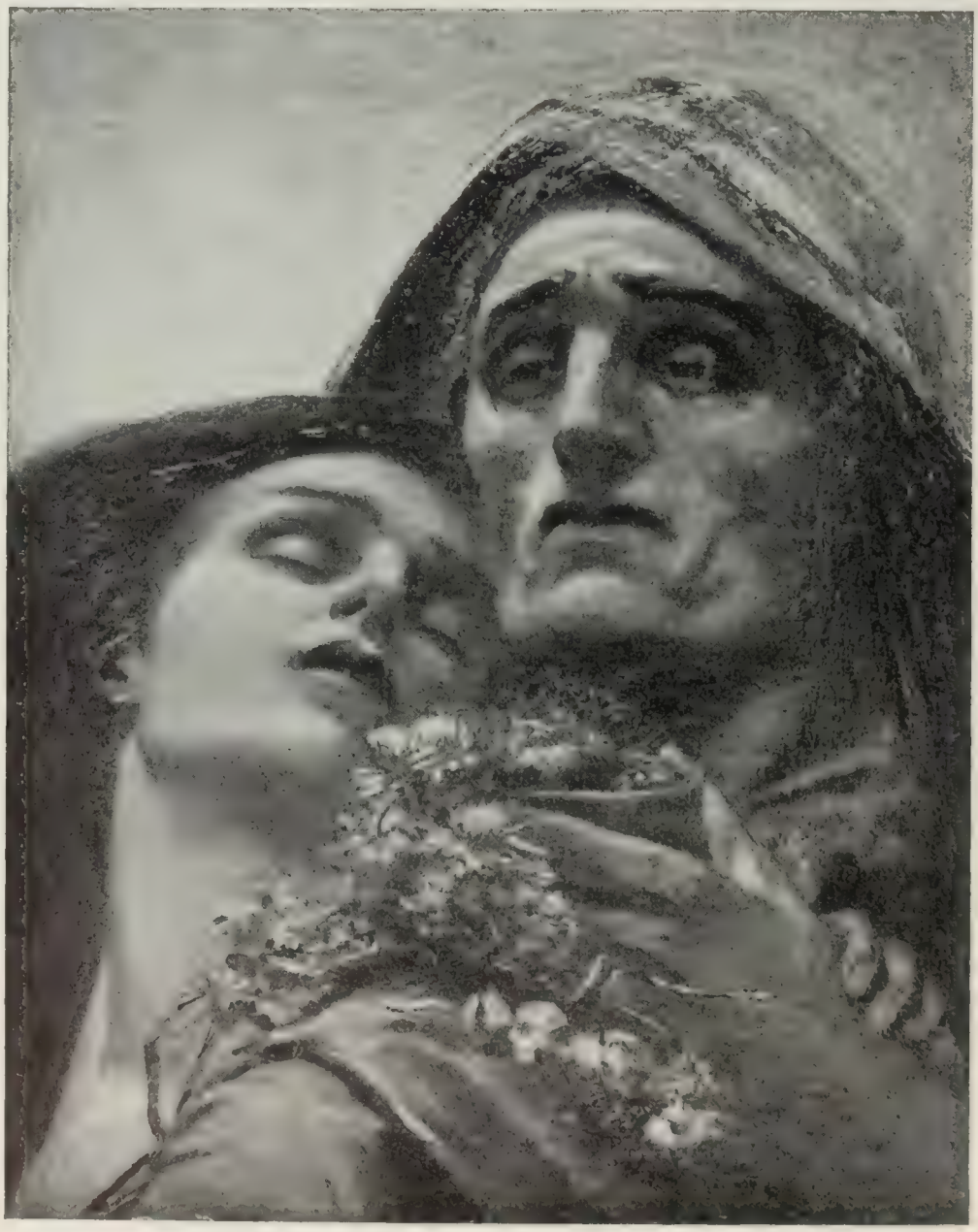
[The illustrations accompanying the foregoing article represent a few of the more important contributions to the present exhibition of the Arts and Crafts Society, but we defer dealing specifically with this exhibition until next month, when we hope to illustrate a further selection of the works shown, including the remaining portions of Mr. Batten's altar triptych destined for the Church of St. Martin (erected as a memorial to Dean Vaughan) at Kensal Rise. Of this important work, on which the artist has been engaged for some four years, only the centre panel had been photographed in time for reproduction in this number. —THE EDITOR.]

THE LATE A. G. MACGREGOR. — AN APPRECIATION.

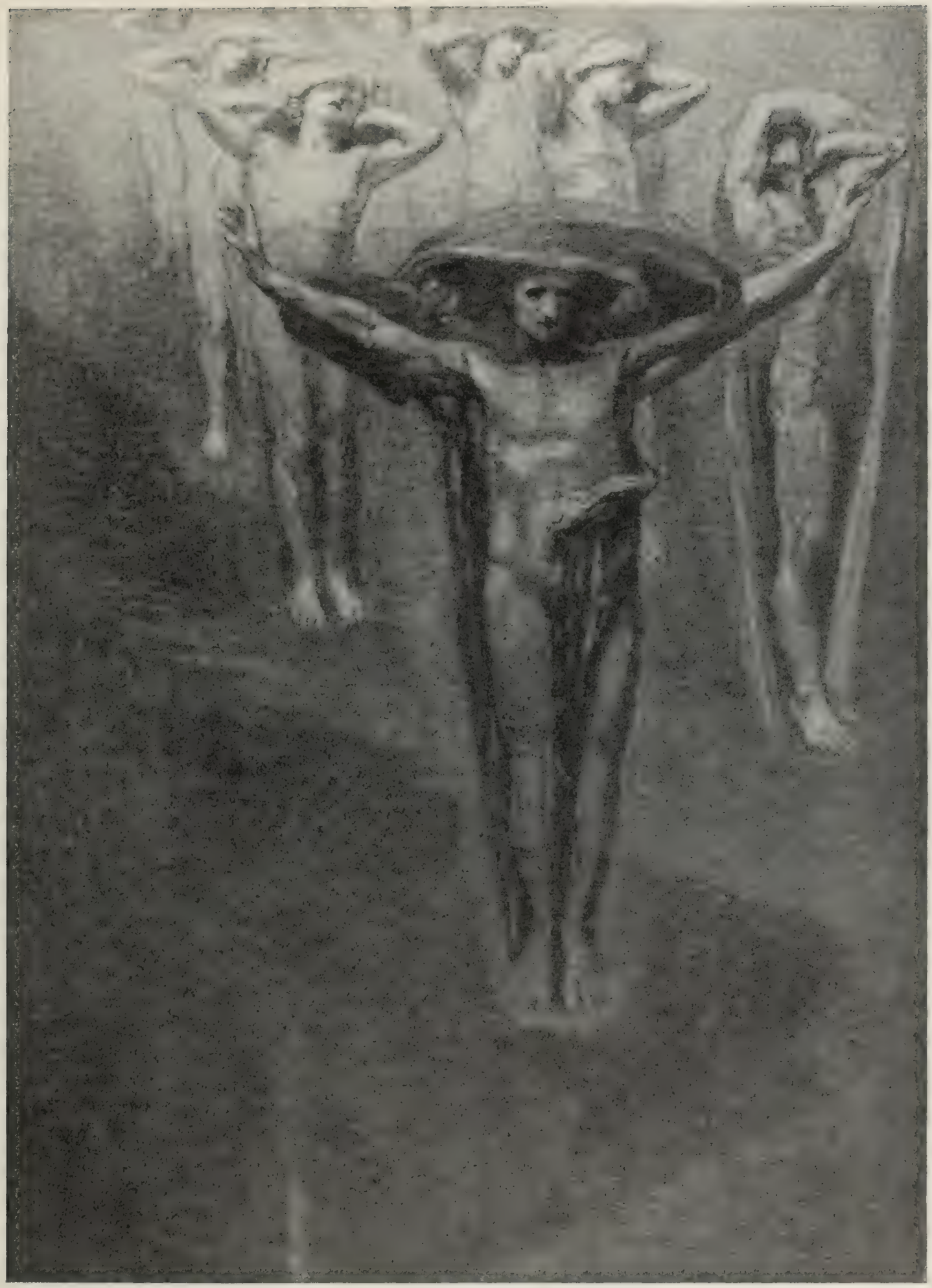
A CONSISTENT and sincere conception of art as serving and ennobling life appears in the work of the late A. G. Macgregor. Like Millet in France he quietly scorned to play any tricks for the amusement of the public, and owed allegiance to no school but himself. Whether in one of his few laboured ethical canvases or in a water-colour drawing of landscape, one knows that he was realising his creed, that to embody in a symbol some sensation, great or trivial, is the artist's main business. As a student of history and as one who had groped among the philosophies, he was well aware that our philosophies and histories, and therefore our religions, are all under revision. These were all human activities which interested him intensely, as witness his *Descent of Ishtar*, *The Vision of St. Ausgarius* and the beautiful interpretation of a Northern saga in *The Spirit of Life*.

It is no surprise to find that a man who could feel some of life's great verities so articulately as appears in *Wasted Hours* or *Sorrow and Memory*, had a fervent admiration for the art of Watts, whom in his few canvases he so resembled in intellectual outlook, while in accurate and strong drawing he may be said to have been superior to the master.

Moderate as was Macgregor's output in quantity, one feels at once awed and lifted by the robust and yet supremely sympathetic character of his recorded visions. The actuality and strength of his work are



"SORROW AND MEMORY" BY A. G. MACGREGOR
(By permission of Mrs. MacGregor)



"WASTED HOURS"
BY A. G. MACGREGOR

(By permission of Mrs MacGregor)

well exemplified not only in the pieces of portraiture, whether in oil, tempera or slighter media, but in his very manner of making them—remodelling, repainting, and in some cases wholly recasting them. It was characteristic that he always attended to the portraiture of hands, whether of a war-worn general, or of some loving mother of a nursery, or of the little child's own self. If in landscape Macgregor produced little beyond a few sketches treasured by friends and purchasers, it was perhaps because it was the ethical and the human that appealed most strongly to him.

Visitors to his studio know the zest with which he sought to express himself in sculpture. His chief piece, the group of *The Road-Hammerers*, wrought and re-wrought to a satisfying pitch of swing and rhythm, is a high example of art's tribute to the heroic in man's ordinary toil. It is a great poem of life and labour. It is the creation of a man who knew that things exist and are of value only by reason of their fundamental qualities.

With Macgregor the artist was so much the man, and his works were so much his children, that it is permissible to close this very brief tribute to his art with a note of elegy for the friend that is lately gone, after a long illness bravely endured. As a brother-artist has said, "he had such a zest for life." His heart was large enough to love the whole world of nature—mother-earth in all her fertility, the sea in all its moods, the sounding city rich in the interests and penalties of its strife and din — but especially the whole human race with its wonderful past and its powers for the future. He was ever a stout fighter for principles and an enemy of all cant and meanness. He had a most chivalrous and ennobling conception of womanhood. He felt a profound compassion for the genuinely poor and unlucky; and he adored little children. Prematurely taken from the comradeship of life, he has left to those dear to him and to his comrades an abiding memory of a man to whom his art was an expression of a most sincere philosophy, radiant with the love and joy of real humanity.

W. H. D.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The *Family Group*, by Franz Hals, which Messrs. Duveen Bros. have kindly allowed us to reproduce, was recently acquired from Col. Warde for a very large sum (considerably more than £50,000, we believe). The painting had been in the possession of Col. Warde's family for a century and a half, and contrary to what has been stated in some quarters, there was never any doubt about its authorship. The great value placed on Hals' paintings witnesses



"THE DESCENT OF ISHTAR" BY A. G. MACGREGOR
(By permission of Mrs. MacGregor)



(*By permission of Messrs. Duveen Bros.*)

"A FAMILY GROUP." BY FRANZ HALS



WELSH NATIONAL WAR MEMORIAL AT CARDIFF
DESIGNED AND MODELLED BY ALBERT TOFT

to the appreciation which our own period has given to painting which long suffered neglect at the hands of connoisseurs. Hals painted for a public who were not to come into existence until two hundred and fifty years after his death. He is the supreme prototype of the modern freedom of style, and he anticipated the observation of natural, or accidental gesture, which the modern vision has identified with itself.

The last exhibition of the New English Art Club, like the previous one, was held in the galleries of the Royal Society of British Artists, where the work of the club's members shows to much greater advantage than in the rooms they used to occupy. In this latest display Mr. Wilson Steer's picture, *The Horse-Shoe Bend of the Severn*, was the most notable contribution. Such instinctive self-expression as is evident in this painting is the thing that saved its painter from the sheer intellectualism into which he has sometimes been betrayed by his all-round genius. The exhibition was too rich in a variety of intentions to be even summarised in the space at disposal. Personality has always found its native element in this club; the names of the personalities and the art that is part of the names, are very familiar to our readers. We must mention the exceptional strength of the water-colour and other drawings, which included a little masterpiece by Prof. Tonks, *Scarborough Harbour*.

The National Welsh War Memorial, of which we give illustrations, is the work of Mr. Albert Toft, and is a fine example of monumental sculpture. The three figures are in bronze, the rest of the memorial being of Portland stone, except the steps and corner pillars, which are of granite. The simple dignity of the entire monument is in keeping with its object, which is to commemorate



WELSH NATIONAL WAR MEMORIAL: FIGURE SYMBOLIZING "GRIEF"
BY ALBERT TOFT



WELSH NATIONAL WAR MEMORIAL: FIGURE SYMBOLIZING "PEACE" BY ALBERT TOFT

the share taken by Welsh regiments in the South African war.

At the Carfax Gallery last month a most interesting exhibition was that of Mr. J. Havard Thomas's drawings, bas-reliefs, and other sculpture. Mr. Thomas's classicality is too extreme for the generation to which he belongs. Except Rodin, whose aims are so different, there is, perhaps, no sculptor whose scholarship is so perfect. Mr. Thomas's work contradicts the spirit of our age, but because of its perfection it stands a better chance of surviving it than much else that is more in keeping with the time—more *zeitmässig*.

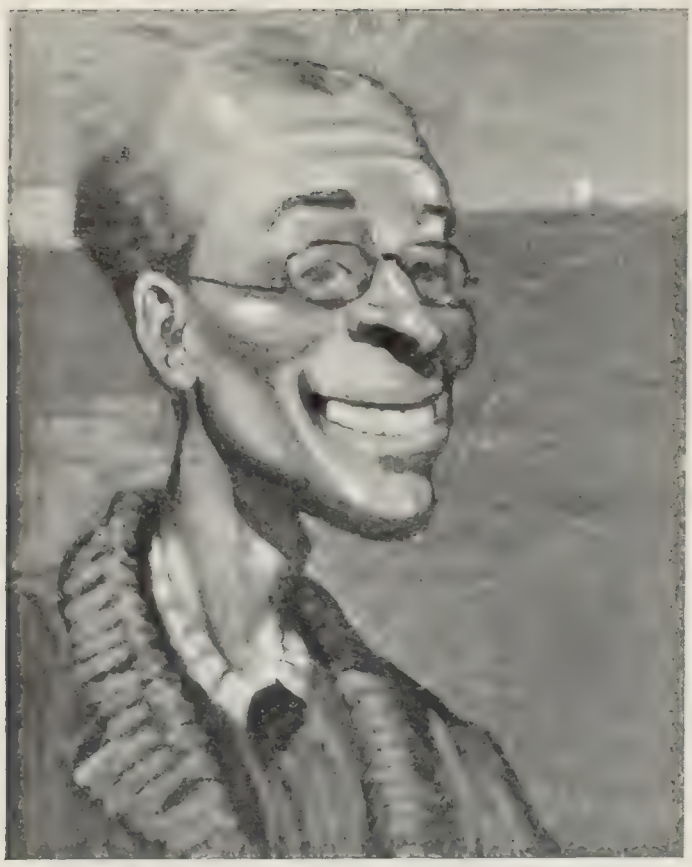
The Leicester Galleries have had an attractive programme in Mrs. Allingham's dainty art, which convinces by evidence of temperament and feeling, and the work of Birket Foster, done within such narrow limits, but within these sometimes approaching to greatness. There were also at the same Galleries various groups of drawings by Mr. G. D. Armour, Mr. Rackham and Mr. A. S. Hartrick, illustrating certain books which, if not already noticed in our reviews, are there referred to now.

At the Fine Art Society's Galleries last month there was an exhibition of W. Kuhnert's paintings of Wild Beasts and Birds of Africa and Ceylon, truly remarkable in thorough knowledge of the ways of big game and in power of expressing the most characteristic habits of movement in various animals. At the same galleries there was an attractive exhibition of Japanese dolls and Chinese figurines—the former being those made according to traditional formulas for children's festivals and presenting schemes of rare colour and decoration, while the Chinese figurines were fascinating in their *naiveté*.

At the Ryder Gallery two exhibitions held last month by women artists are worthy of particular mention. Miss Frances Hodgkins, except for a



WELSH NATIONAL WAR MEMORIAL: FIGURE SYMBOLIZING "WARFARE" BY ALBERT TOFT



CARICATURE PORTRAIT BY HORACE TAYLOR

mannerism responsible for a certain streakiness, is an impressionist of close and original observation, while Miss Fairburn, a sympathetic painter of children, showed excellent qualities in other subjects, her *Goblin Market* perhaps revealing her talents at their best.

Mr. Horace C. Taylor, four of whose works are here reproduced, made his *début* as an exhibitor at the first London Salon of the Allied Artists' Association, where his exhibits attracted considerable attention for their audacious novelty. Caricature in black-and-white is well understood by the British public, but caricature in oil paint puzzles not a few, who regard it as a slighting of the medium, forgetful of the fact that there may be high seriousness in caricature as well as in other forms of art. Of Mr. Taylor's technical accomplishments the paintings here reproduced speak for themselves, though the brilliance of the light effect in *The Duet* needs colour to be fully appreciated. After studying at the Royal Academy Schools Mr. Taylor spent some time at Munich, where his sense of the grotesque was developed amid an atmosphere more congenial to new ideas in paint than that of these more conservative shores. Returning to London he met with little sympathy from "selection committees" till the "no-jury" exhibition at the Albert Hall gave him his first opportunity to come before the British public. He is but little over the legal age of manhood, and his future career promises to be full of interest.

The New Society of Water Colour Painters, under the Presidency of Sir Wm. Eden, held their exhibition at The New Dudley Galleries in November. Including as it does such interesting painters as Messrs. George Thomson, Frederic Catchpole, Tatton Winter, Fred Mayor, and Arthur G. Bell, this Society bids fair to become one of the most successful among the smaller groups of artists with aims in common.



"THE JESTER" BY HORACE TAYLOR



"THE DREAMER" BY HORACE TAYLOR

Mr. W. Russell Flint's drawings illustrating "The Meditations of Marcus Aurelius" and "The Song of Solomon," shown at the Medici's Society's gallery in Albemarle Street, prove him to be a true designer, resourceful in colour and using his effects, as well as detail, symbolically.

The London Sketch Club are as vivacious as ever. Their last exhibition was held at their own rooms in Wells Street, and retained the native character of the Club, which was best distinguished, perhaps, in the work of Mr. Lawson Wood, Cecil Aldin, Tom Browne, and John Hassall.

The Sir John Cass Arts and Crafts' Society held their Fourth Annual Exhibition at the Walker Gallery, amongst the most successful exhibitors being Messrs. Gilbert Bayes, Alfred Hughes, R. F. Wells, C. Pibworth, E. A. Shipwright and Harold Stabler, and Mrs. Harold Stabler, Miss B. Goff, and Miss Violet Ramsay.

LIVERPOOL.—The recent Autumn Exhibition of the Walker Art Gallery proved more attractive than usual, not only on account of the controversy surrounding some of the prominent pictures, but owing also to several alterations and improvements permitting a more effective display of work. Notably increased space, more tasteful arrangement, and additional prominence were accorded to craftsmanship. Thus in hand-wrought jewellery, silver ware, beaten metal work, statuettes and keramics, many interesting objects appealed to a growing public appreciation of artistic design.

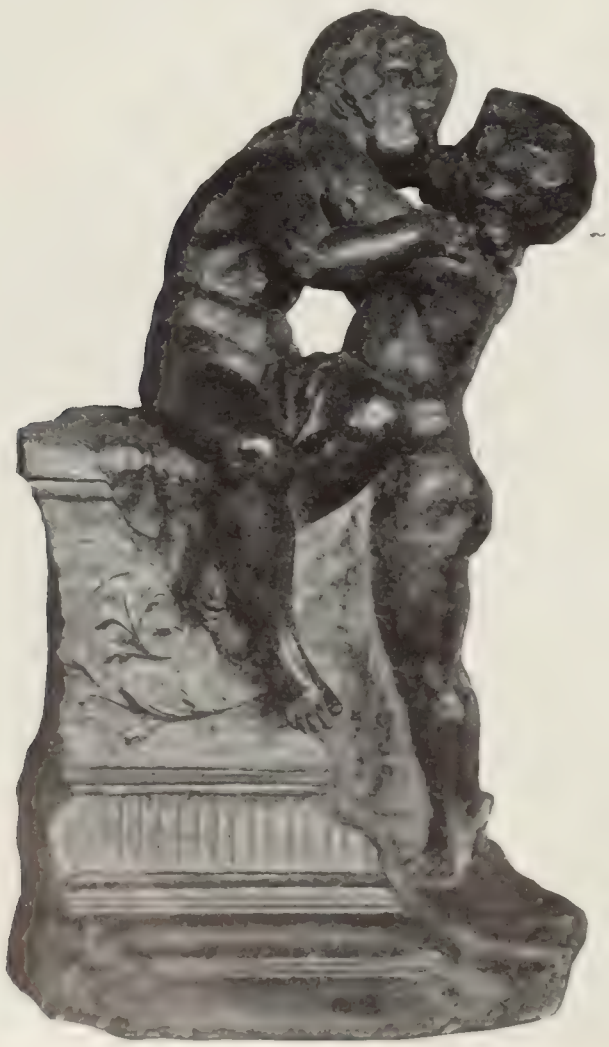
Space permits only a brief reference to the excellence of the jewellery produced by Miss Lilian Allen, Mr. J. A. Hodel, Mrs. Englebach, Mrs. A. Thompson Hill, Miss Alice Lisle and Miss Blanche Waldron, Miss E. M. Hendy, Miss E. Beatrice Krell, Miss S. Firth, Miss Kate Eadie, Miss Florence Stern, Mrs. Kate Garnett, and Mrs. Edith Linnell. Amongst this jewellery one noted an admirable advance in the art of enamelling, especially in the designs of Mrs. E. Bethune. Mr. J. Paul Cooper contributed silverware characterised by the refinement of design



"THE DUET" BY HORACE TAYLOR

and perfection of workmanship we are accustomed to associate with this artist's productions, one principal piece being an elegant silver chalice, the stem entwined with finely wrought foliated work and all enriched by jewels. The wrought silver embellishment to a backhair comb, and to the handles of a set of spoons, by Mr. R. P. Roberts, combined tasteful design and good workmanship.

Among the small bronzes and statuettes were several clever examples by E. O. Rosales, J. H. Morcom, Morris Harding, and Miss D. B. Carey Morgan. Mons. Auguste Seysse's two little bronze figures of *Elephants*, cleverly composed, spontaneous in action, and well modelled without excess of labour, and a small bronze group entitled *A Kiss*, by Miss Mary Pownall (Mrs. A. Bromet), attracted attention. But undoubtedly the pre-eminent exhibit in this section was the original model of the bronze by Alfred Gilbert, M.V.O., entitled in the catalogue *Mors Janua Vitæ*, of which a reproduction has already appeared at page 99 of the November number of THE STUDIO, where it is called *Study for an Urn*. H. B. B.



"THE KISS" (BRONZE) BY MARY POWNALL

GLASGOW.—At the Second Annual Exhibition of the "Scottish Art Circle" the most conspicuous picture was a large pastel study of children in their cot, newly awakened by the bright sun streaming through the casement window. In *Morning Glories* (p. 317) M. B. Barnard (Mrs. Macgregor Whyte) found a congenial subject, and in a happy medium, combined with body colour, she made admirable decorative use of greys, blues and dull reds. The flower pictures by the President, Mr. Henry Erskine, and the etchings of French cathedrals and local edifices by Mr. John Nisbet, were amongst other interesting items at the same exhibition.

A young painter whose doings of late have aroused great interest is Mr. William Wells, R.B.A. Beginning his art studies at the Slade School, he subsequently pursued them in Paris, afterwards painting at Etaples; then he returned to Glasgow, took up scenic art, ultimately settling in Lancashire. Last year might well have been termed a Wells' year. Beginning with an exhibition of over forty pictures at a private gallery in Glasgow, where a few days after opening every one had a red star, the exhibition at the Fine Art Institute followed, and will be remembered by many because of a remarkable landscape by Mr. Wells—*A Lancashire Village*, which is now one of the most notable possessions of the Scottish Modern Arts Association, and was reproduced in THE STUDIO last May.

William Wells troubles not with art theories; he is practical and direct; he loves Nature passionately, lives much in the open, and, being temperamentally an artist, is impelled to record his impressions. This he does in whatever medium or mediums best serve his immediate purpose—oil or water-colour, or a combination of water-colour with oil, charcoal or Indian ink, giving the impression of an entirely new technique. The accompanying coloured reproduction of a small studio picture recently shown at a Glasgow exhibition is in the artist's special manner, and gives an excellent idea of his treatment; it has all the technical qualities of a pastel drawing in its delicate combinations of grey and brown. The tonal effect is well managed, the pose of the figure natural, the anatomy cleverly suggested, while the mysterious feeling of pale moonlight is accurately conveyed. The relation of the figure to the background might have been modified without lessening



(By permission of
Messrs. Agnew & Sons, Bond Street.)

'THE OLD GARDEN." FROM THE WATER-COLOUR DRAWING BY WILLIAM WELLS, R.B.A.



"MORNING GLORIES" BY MARY B. BARNARD

the interest, the clever drawing of the head being slightly discounted by the oblique line of the gable beyond. J. T.

BERLIN.—Two German painters who belong to the older generation have been honoured by comprehensive exhibitions on the occasion of their seventieth birthdays. Eduard von Gebhardt was to be studied at Schulte's, and Hans Thoma in Fritz Gurlitt's Salon. Both artists have produced real national art, Gebhardt with a loving eye for the Holbein age, Rembrandt and Leys, and Thoma with an extra tenderness for Böcklin. Yet both masters are so racially national in their strange mixture of manliness and childlike simplicity, of elevation and sobriety, that this may have somewhat hindered their international classicality. The dramatic pulse is strong in Gebhardt, and has increased rather than slackened with advancing age. Thoma has unalterably remained the lyrist.

The Gebhardt Exhibition afforded an approximately complete survey of the life work of our greatest religious painter. He began in 1863 with *Christ entering Jerusalem*, and since 1900 some of his subjects are *Christ walking on the Sea*, *The Sermon on the Mount*, *Moses striking the Rock*, and *The Prodigal Son*. From the very beginning he has faithfully followed the ways of the old German masters, never attempting to study the real Oriental *milieu*, because it was not to him an essential part of sacred events. There is an aspect of *naïveté* about his Saviour, his Moses, his hosts of people, who look like real provincial Germans clad in Renaissance apparel, but his feeling is always so sincere and intense that he disarms objections. With all his conservativism of subject he has been a progressive technician. Deep and quiet local tonalities have become differentiated until the half tone, not quite to the advantage of his art, is now dominant. His master-hand is best visible in the numerous



"THE LAUGHING WOMAN"
BY EDUARD VON GEBHARDT

(*In the possession of Prof. Oeder*)



(*In the possession of Prof. Oeder*)

STUDY. BY EDUARD VON GEBHARDT

studies for his wall and easel paintings, which proclaim the triumph of the colourist as well as of the physiognomist.

The Thoma Exhibition at Gurlitt's was an exceptionally interesting one on account of the discrimination shown in the choice of the exhibits. We know Thoma well as the composer of biblical or rural scenes in the homely style of our Schongauer or Richter. We know him also as the adorer of Italian scenery and mythology; but we could not always admire works of that kind. Generally he is most delightful in landscape, and landscape was the dominant feature in the Gurlitt show. Whether Thoma paints the country of the Rhine, the Main, the Danube, the Black Forest or Italy, we always hear the music of the silent hymn-singer in the revelations of his brush. Facts are stated in abundance, but never without their significance, and whenever man and animal figure in the scenery, they are always the essential parts of an organic entity.



STUDY FOR "THE SERMON ON THE MOUNT"
BY EDUARD VON GEBHARDT

The Salon Cassirer has been holding an exhibition of the latest works of Ulrich Hübener and Lovis Corinth. Both artists again gave proof of talent and taste, without betraying new development, and it is to be regretted that they do not somewhat limit fertility in favour of patient execution. J. J.

PARIS.—The George Petit Galleries were occupied during October last with the sixth Salon of the "Gravure Originale en Couleurs," and again, as I did in the case of the previous show, I must comment upon the great progress made by the excellent Society, under the able presidency of Mons. J. F. Raffaelli. The number of works exhibited—totalling no less than 378—was an evidence of the importance of this salon, and there was an abundance of interesting engravings on the walls. Among the most charming, I recollect those of M. F. Charlet, which, while full of the true spirit of the etcher's art, were very reminiscent of certain of his most beautiful water-colours. In his work and that of M. Luigini we always find something of a higher order than mere "visiting card" engraving or things hurriedly botched up with a view to a successful sale; their plates are carefully worked on, and each proof from them is a veritable treasure. In the same category I place also M. Abel Truchet's engravings of Venice, remarkable for their warmth of colouring.

M. Simon gains each year a more complete mastery of the art and has an exceedingly agreeable style, while his very sensitive line, and the adroitness with which he controls the "biting," betray the born etcher. Paris sketches are in particular his speciality, and we now give a reproduction of one of the most important of these. Most of the exhibitors remained true to their accustomed haunts; so we found M. Arsène Chabanian remaining always the excellent painter of those well-known seascapes of his; he is at his best in depicting a simple view of the open sea, in order to fix upon his plate the most diverse aspects of nature. M. Louis Dauphin depicted in his etchings the little sunny ports of the south of France, M. Gustave Fraipont showed a view of Malines (one of the most beautiful things in the show), M. Guirand de Scevola the terrace at Versailles, M. Latenay some scenes at Fontainebleau of indefinable charm, M. Marten van der Loo views of Ghent, Malines and Lierre, M. Jeanniot visions of the *beau monde*, and M.



"L'HIVER." FROM THE COLOURED ETCHING BY FRANÇOIS SIMON.



"LA VAGUE" (COLOURED ETCHING) BY ARSÈNE CHABANIAN

Eugène Delâtre (one of the initiators of the movement) a beautiful *Soleil couchant.*

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One of the most important exhibits was the large triptych *Au Pays de la Mer*, by Ch. Cottet, which he has engraved in collaboration with M. Ch. Coppier. No one can have forgotten this moving work, which is now in the Luxembourg, and is one of the most celebrated of the painter's works. The President of the Society, M. Raffaelli, showed among other things five plates in colours to illustrate Huysmans' "Sœurs Valard." M. Adrien Etienne has an elegant and refined conception of the modern woman. Finally the "gypsographs" of M. Pierre Roche struck me by their originality, which indeed is always evidenced in his work.

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On November 28th last the centenary was celebrated near Valognes, in Lower Normandy, of one of the greatest French writers of the century, Jules Barbey d'Aurevilly, who for many years bore the appellation of "Connétable de Lettres." The occasion was marked by the unveiling, before a very distinguished gathering, of a bronze bust by Rodin —one of the master's finest pieces. He has powerfully depicted the noble and proud figure of the author of the "Diaboliques," the big genial features and the rather contemptuous expression of this noble recluse.

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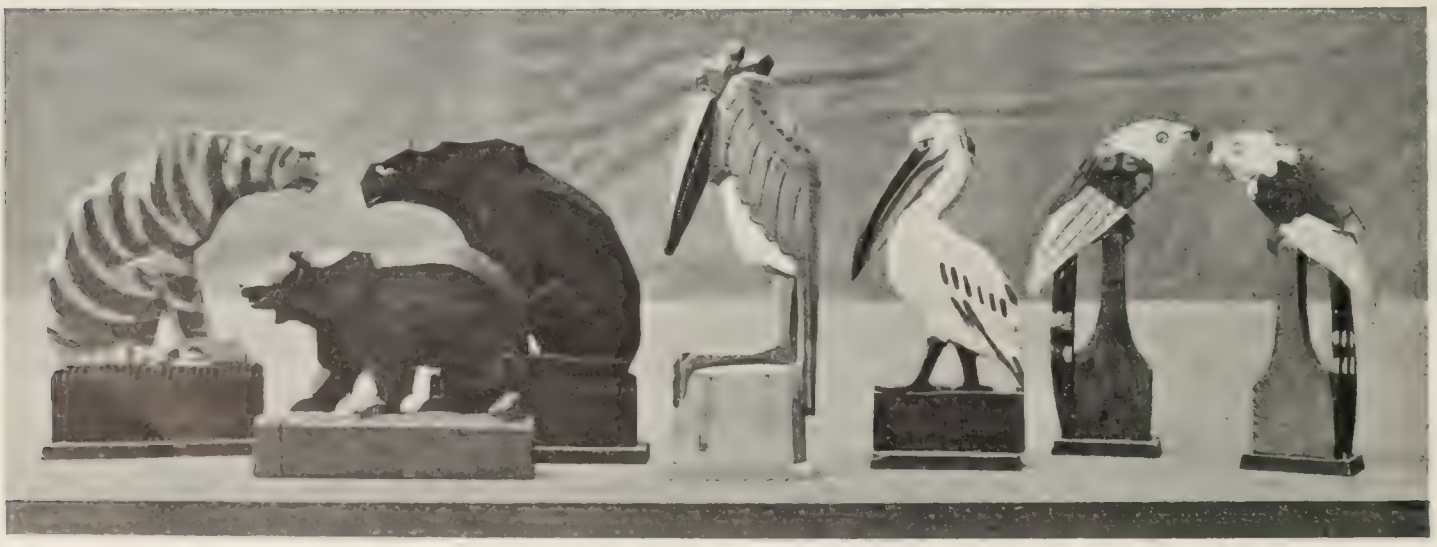
The Société de la Gravure en Noir, founded by M. Edouard André, has attained quite remarkable success with the Parisian public. This International Association has had several satisfactory exhibitions abroad, and has recently held its second exhibition in Paris in the Allard Galleries. Among the two hundred and thirty seven works exhibited I noticed few that were entirely devoid of interest, and a certain number were really first class. One could not but be pleased with the variety of the works shown. Some were done in the classical manner, such as the contributions of Brunet-Debaines, or the very important *Vue de Mont Saint Michel*, by M. J. M. Cazin, or again the beautiful etching of a Roman theatre by M. Dallemagne and the delicate visions of M. J. J. Gabriel; but more numerous were plates in which the artists aimed at a bolder treatment and at getting stronger and broader effects. I was much taken with the frontispiece for the "Cathédrale," by Huysmans, etched by Ch. Jouas, whose two views of Paris, seen from the top of Nôtre Dame, also

charmed me by the grandeur of their conception and by the fine quality of the work. M. Le Meilleur has a very personal appreciation for the picturesque, and his *Chaumière aux Andelys*, and his scenes in Rouen, proclaim him in a certain degree a disciple of Hervier. But a few months ago I bestowed the greatest praise upon Marc Henri Meunier. This excellent young Belgian etcher remains still worthy of his illustrious name. Here also I saw excellent sketches of Paris streets by M. Renefer; portraits by M. Toupey; landscapes by M. Waidmann and M. Zoir; pictures of seaports by M. de Hanzen; of Norman buildings by M. Hillekamp; while as to M. François Simon, one can only say that every day he shows more astounding virtuosity.

Auguste Lepère is one of those artists who never rest. He has hardly left his work in Paris before he sets up his easel in the country—in the copses of La Vendée—and to delight our eyes he has just shown *chez* Sagot the fruits of his summer's toil, in which work we find this artist at his very best. H. F.

VIENNA.—Every year brings new developments in the domain of toys, for many artists of note are turning their thoughts in this direction. The movement is particularly lively in Vienna and other Austrian towns, and may lead to interesting developments, for the Austrian Government through one of its departments is making an experiment at Horitz, a small town in Bohemia, where toys designed by artists are now being made, thus creating a new industry. These artists, who have formed themselves into an association, give just the same earnest thought to the smallest detail in the toys as they do to larger works of art. How much life and movement Professor Barwig, the well-known wood sculptor, has put into the herd of sheep and other toys here reproduced! How quaint, too, are Professor Schufinsky's paper kites! What boy would not be delighted with them? And yet they have true artistic value. He has a score of boys and girls attending his voluntary class at Znaim, a small town in Moravia, and they are learning the art of toy-making, theory and practice going hand-in-hand. Fräulein Podhajska and Frau





TOYS CARVED IN WOOD DESIGNED BY PROF. FRANZ BARWIG
EXECUTED BY THE GENOSSENSCHAFT DER SPIELWARENERZEUGER AT HORITZ, BOHEMIA

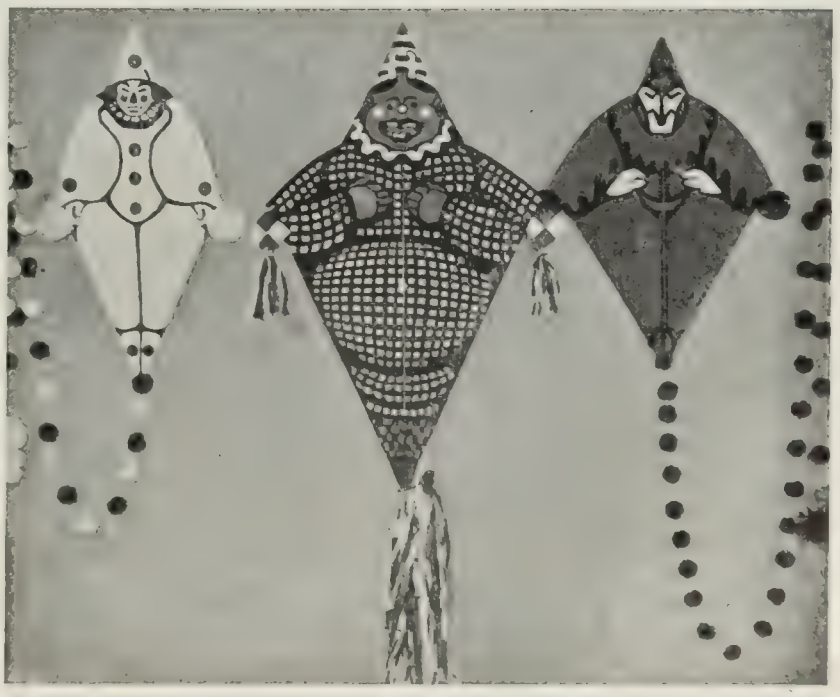


"THE FARMYARD" BY MINKA PODHAJSKA

series of drawings of old farmsteads in the Egerland District of Bohemia. These "Bauernhöfe" are a special feature of the country, the long low houses, with the octagonal dove-cotes, telling well in the surrounding landscape. The drawing now reproduced was executed partly in coloured chalks and partly in water colours, a technique of which she is particularly fond. The Modern Harlfinger-Zakucka are making further explorations and incursions in toyland. They are both craftswomen as well as artists and make their own models. The cultivation of good taste in the young cannot be begun too early, neither can the study of nature. And these modern toys answer both purposes, for they are really beautiful, artistic in every sense of the word, and, moreover, are true to nature.

At an interesting exhibition of work by some young Bohemian artists held some time ago at Heller's Art Gallery, the larger part was devoted to pictures in various techniques by Fräulein Otty Schneider, one of which is now reproduced in colours. Miss Schneider is a native of Leitmeritz, a Bohemian town, where she passed her early years. As a child she was fond of drawing and colouring her pictures. This love of colouring is inherent in her, and determined her to become an artist. Herr Eisert, a teacher in her native town, from whom she had lessons as a child, instilled a deep feeling for art in her, and afterwards she studied under Friedrich Fehr, who later became Professor at Karlsruhe, whither she followed him. On completing her studies in Karlsruhe, she spent some time in Dresden, Paris, Brittany, and Spain, everywhere devoting herself to the study of those fine old streets and buildings to be found in these places. On her return to Prague, she began a





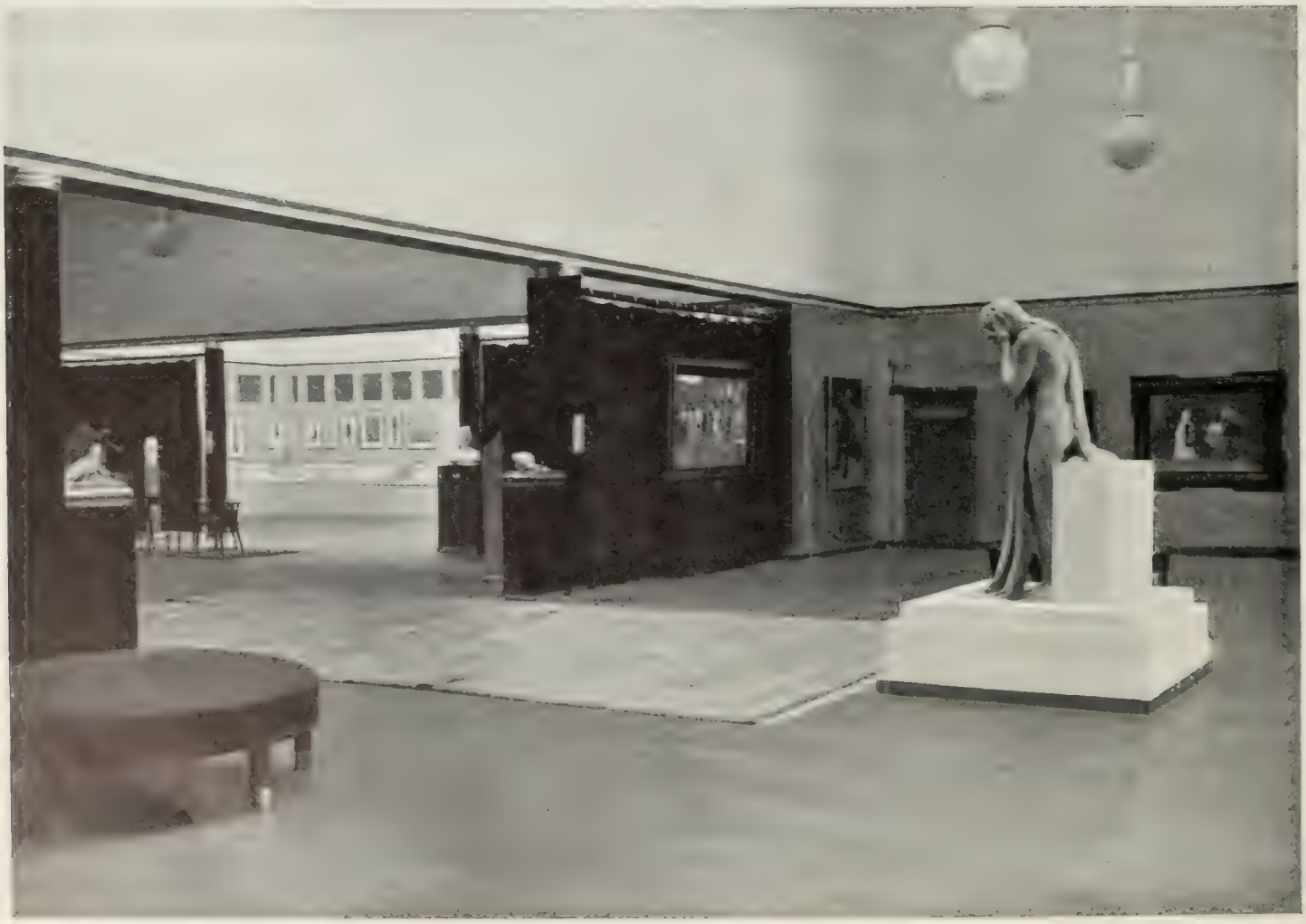
PAINTED WOODEN FIGURES AND PAPER KITES
BY PROF. VIKTOR SCHUFINSKY



PAINTED WOODEN FIGURES BY FANNY HARLFINGER-ZAKUCKA

Gallery at Prague has acquired a large picture by Miss Schneider.

The Autumn Exhibition at the Secession was devoted to the works of Josef Engelhart, one of the society's most prominent members and original founders. There were no less than 233 items, but they were so diverse that the onlooker was never fatigued, and during the whole of the ten weeks it was open the show was well attended. Engelhart is a true Viennese of a highly artistic temperament, and one who is ever seeking and ever finding new methods of expressing his artistic longings. He has travelled much in different parts of Europe, and the results of these travels were to be seen at the exhibition, which, including as it did his earliest as well as his latest achievements, enabled one to follow his artistic development. There were pencil sketches of ancient architecture, studies from life, oil paintings, water-colour drawings, pastels, sculpture, and objects belonging to the arts and crafts. His pictures of Viennese life will remain as history to the coming generations, for here, too, the old is rapidly giving place to the new. How successful he is as a sculptor can be seen from the marble bust of his little daughter reproduced on p. 329. Another notable work of his is the fountain dedicated to Karl Borromäus, and erected in Vienna some months ago. Of late his attention



"SECESSION" EXHIBITION, VIENNA, WITH JOSEF ENGELHART'S WORKS ARRANGED BY JOSEF PLEČNIK



"A FARMYARD IN EGERLAND, BOHEMIA." FROM THE WATER-COLOUR AND CHALK DRAWING BY OTTY SCHNEIDER.



PORTRAIT BUST BY JOSEF ENGELHART

has been almost entirely given to sculpture, and he has painted but little.

A. S. L.

MUNICH. — The chief event of the year 1910 in this city will be a great exhibition of masterpieces of Mohammedan art in the permanent exhibition buildings erected here some three years ago. Preparations for this have been on foot for some time past, and are now being pushed forward energetically so that everything may be in order when the exhibition opens in May. Commissioners have visited every part of Europe, and have arranged for the loan of a large number of interesting and valuable examples of the artistic productions of the Mohammedan world, including many important works belonging to early periods. The exhibition will thus be of an international character; and not only will the arts of painting and sculpture, carpet weaving, and other branches of industrial art, in its strict sense, be adequately represented, but there will be displayed a great variety of ancient objects in the production or adornment of which artistic talent was exercised, such as weapons of sundry kinds, tents, standards, saddles, trophies, musical instruments, costumes, fabrics. A group of Munich artists are occupying themselves with the fitting up of the exhibition halls for the reception of the exhibits, and will undertake the arrangement of the latter. The Great Hall bearing the name of Prince Ludwig, is being transformed into a "Festsaal," which will be capable of accommodating several thousand spectators in the amphitheatre. In the exhibition grounds also improvements are being made, in one portion (the South Park) trees are being planted to provide a shady retreat in sunny days, while ample provision is also being made for recreation in wet weather, and here too the services of artists and architects have been enlisted. A colony of oriental craftsmen working at their various industries, such as carpet weaving, silk and cotton weaving, gold and silver work, etc., will be one of the features of the exhibition, and special buildings are being provided for them.



STUDY BY JOSEF ENGELHART



PORTRAIT BY A. CLUYSENAAR

BRUSSELS. — It appears that the rooms at the Art Gallery are no longer sufficient to contain all the numerous productions of the painters and sculptors of Brussels, and already several exhibitions have been organised successfully in the Salle Boute; but so far I have seen no show there which could compare in interest with the recent one, in which we had an opportunity of seeing the work of the figure painters, A. Cluysenaar, G. Lemmen, and G. M. Stevens; of the landscapists, W. Finch, Hazledine, and W. Schlobach; and of the sculptors, P. Dubois and Gaspar. Mons. Cluysenaar's pictures were of considerable importance, and comprised female portraits, portraits of children, studies, and a few landscapes. One hears it said frequently of his painting that it is *solide et savoureuse*, but it should also be added that there are inherent in it qualities of bold draughtsmanship, strong colouring and a refined sentiment such as is a characteristic of the art of the contemporary Scottish school of painting. The talent of G. M. Stevens was once again evinced in delightful pictures of graceful femininity, among which *Le départ pour le tennis* was particularly worthy of notice. G. Lemmen, who exhibited a large and very varied selection—studies from the nude, landscapes, and flower-pieces—must be classed in the foremost rank of painters of rare talent and unexpected and charming colouring. The rugged Finnish landscapes of W. Finch; the English landscapes of Hazledine; the cool orchards of W. Schlobach, with some fine statuettes; a beautiful group by P. Dubois, and patient studies of animals by Gaspar, completed an exhibition of exceptional charm.

In the "Cercle Artistique de Bruxelles," a Dutch artist, M. van Andringa, showed recently a collection of pictures and drawings which attracted a large number of lovers of good painting to these



"ÉTUDE" BY M. VAN ANDRINGA



"SUMMER EVENING" BY EDWARD DUFNER

galleries. This artist, who is above all a colourist, seeks always for decorative effect. His large panel, *Des Coquelicots*, is consummately composed and of very sumptuous colouring. F. K.

PHILADELPHIA.—A high standard in the quality of the work shown in the Seventh Annual Exhibition of the Philadelphia Water-colour Club, held in the galleries of the Pennsylvania Academy of the Fine Arts, gave the visitor interested in that form of pictorial art a most agreeable impression. Not that all the pictures there to be seen were water-colours in the sense generally accepted as such a few years back, for many of them were really paintings in gouache or distemper on tinted papers, brown or grey, assisted sometimes by the use of pastel chalk or crayon, in fact any medium except oil-colour found suitable for the purpose of arriving at the desired result. The effects obtained were in many cases quite equal to the use of oil pigment on canvas, as, for instance, in the works of Mr. Alexander Robinson, who exhibited a group of eight excellently painted studies of Holland and Italy, masterful in every touch, glowing with warm, subdued colour and low in tone. The picturesque boats of the Zuyder Zee furnished *motifs* for some of the most successful of them.

Very interesting in a different way were the works in water-colours of Mr. Alfred East, so well known to the readers of THE STUDIO. An exhibition of his works in oil has recently been held at the Academy, but he had not before shown aquarelles at Philadelphia. Admirable in drawing, careful and painstaking in detail, these drawings delighted the connoisseur of English landscape painting. His views of *A Suffolk Village* and *Knaresbro' Castle* deserve special mention as characteristic examples of his craft. Mr. D. Y. Cameron was



PORTRAIT SKETCH IN PASTEL

BY MAY HALLOWELL LOND



"LITTLE FACES AT THE WINDOW"

BY ADAM EMORY ALBRIGHT

well represented by some capital bits of Old Cairo, and a number of pictures of Scottish mountain scenery that were very successful in the use of washes of pure colour unaided by any touching of opaque lights. The fantastic, almost incredible colouring of certain districts of the Far West was well rendered by Mr. Albert Groll in his views of *The Painted Desert, Arizona.* Mr. Dwight W. Tryon exposed a group of delightfully poetic renditions of the moonlit sea, delicate in colour only as he knows how to make them. Mr. Charles Warren Eaton's *Lake Como* (p. 334) ably sustained the reputation of this well-known landscape painter in its truth to the facts in nature and withal no lack of feeling for sentiment. Several examples of the work of Mr. Herman Tudley Murphy, reminding one decidedly of certain of Whistler's symphonies in colour, were to be seen here. Mr. Edward Dufner's *Summer Evening*, idyllic in conception, skilful in execution, and Miss Blanche Dillaye's *Moonlight*, mysteriously suggestive each in its own way, added much to the interest of the collection.



"SHADOWS" BY THOMAS P. ANSHUTZ

Occupying a conspicuous position in the large gallery was a pastel portrait entitled *Shadows*, by Mr. Thomas P. Anshutz; the subject, a handsome young American woman in creamy draperies, is treated in the artist's happiest vein, and gave *éclat* to the show. Portraits by May Hallowell Lond and by Jessie Willcox Smith deserve particular mention. Mr. Adam Emory Albright, in *Little Faces at the Window*, showed fine technique and at the same time interesting studies of child life. A group of sketches in water-colours by Miss Alice Schille, boldly handled, delightfully juicy in treatment, should be especially praised. Quite different in management of colour and yet very successful in effect were Mr. George Walter Dawson's admirable studies of gardens and roses, painted with careful attention to detail without losing any of the general glow of brilliant colour sought for. Mr. Chas. W. Hudson exhibited a number of most remarkably fascinating pictures of the great pine-trees of the Maine woods.

The exhibition of miniatures included about one hundred-and-fifty works and showed the great advance of the art during the past decade and also its increasing popularity. Most of the best known painters were represented in this collection. No longer limited to portraiture, they have ventured into the field of the figure painter, with gratifying results. Miss Laura Coombs Hills' *Nymph* was probably the best example of this form of miniature painting to be seen in the show. Excellent portraits were exhibited by Mrs. Emily Drayton Taylor, Miss Margaretta Archambault and Miss Sarah Yocum MacFadden.

E. C.

The National Gallery of South Australia has acquired by purchase two pictures by Mr. Algernon Talmage recently exhibited at the Goupil Gallery, viz., *The Glittering Stream* and *Snowstorm in the Strand* (reproduced in THE STUDIO of February last).



"LAKE COMO" BY CHARLES WARREN EATON
(*See Philadelphia Studio-Talk*)

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, at the prize-giving of the Royal Academy schools last month, devoted most of his address to the subject of the scheme of re-organisation, which was foreshadowed in these notes in the autumn. It has been no secret for some time that the Academicians were disappointed with the results of the revised rules that came into force in 1903, and Sir Edward's announcement of the forthcoming return to the earlier methods of teaching caused little surprise. The rules of 1903 were compiled with the idea of making the Royal Academy schools a place in which the student who had been well grounded elsewhere could complete his education, and he was supposed to have acquired a reasonable proficiency in drawing, painting, or modelling from the life before entering. Now, however, all—or nearly all—is to be changed again. The Lower School is to be restored this year, with drawing from the antique as a prominent feature of the curriculum; and the students, admitted at a lower standard, will have to show satisfactory elementary work before admission to the Upper School. The exhibition of prize works at the Royal Academy will be referred to in these notes next month.

Sir Hubert von Herkomer, who has suffered lately from ill-health, has resigned the Professorship of Painting at the Royal Academy. Sir Hubert was originally elected to the Professorship in 1899, and with the delivery of his addresses in January, 1900, commenced the revival of public interest in the Academy lectures that has been maintained to the present time. He resigned in March, 1900, but resumed office three years ago, on the expiration of Mr. Clausen's term. Sir Hubert's successor is Sir William Richmond, who held the professorship from 1895 to 1899.



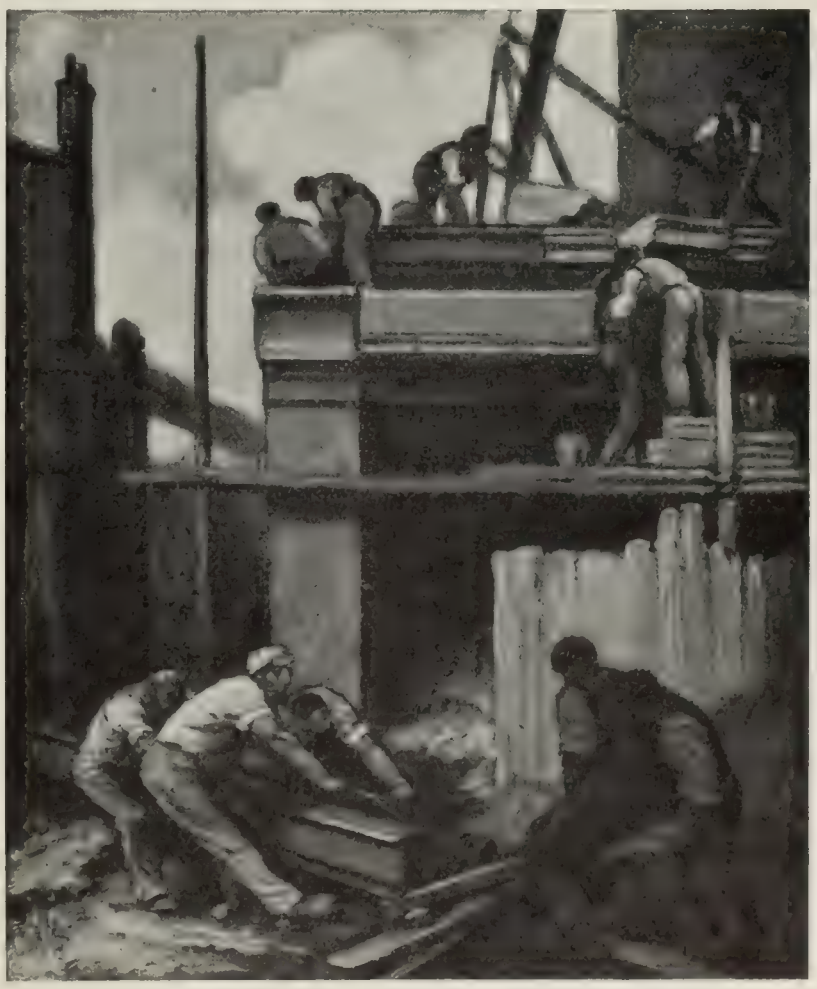
"THE END OF THE DAY" (FIRST PRIZE, GILBERT-GARRET COMPETITION) BY MILDRED H. CONGDON WHITE
(*Calderon School of Animal Painting*)



"A CLOUDY DAY" (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(*South Kensington Sketch Club*) BY R. W. STEWART

The recent Gilbert-Garret competition brought forth a great number of sketches and studies from London art students, more, probably, than in any previous year, and, taken altogether, the exhibition at South Kensington showed a distinct advance. In certain directions, however, the Gilbert-Garret competition should be capable of further development. There is nothing in it at present directly to encourage applied art, and nothing for the designer except the Poster and Award of Honour Certificate competitions; and this means the shutting out of many students whose talents lie in other directions than those of figure composition and landscape painting. The judges in the recent competition were Mr. David Murray, R.A., Mr. F. Cadogan Cowper, A.R.A., Mr. Bertram Mackennal, A.RA., and Mr. John Hassall, R.I. They gave to the South Kensington (Royal College of Art) the Award of Honour for the best collection of sketches. For figure composition (subject "Labour") the first prize was taken by Mr. A. Cooper, of South Kensington, with the clever study in oil that had a few weeks earlier gained the first prize in his own club competition; the second by Mr. Heathcote, of Heatherley's, and the third by Miss Sibyl Tawse, of Lambeth. In this section a special prize of £2 was given personally by Mr. F. Cadogan Cowper to Mr. C. B. Martin, of the Crystal Palace School, for his quaint study of elves gathering luscious red berries from a bush.

In landscape (subject "A Cloudy Day") Mr. R. Stewart, of South Kensington, was first, and Miss F. Briscoe, of Clapham, second. Three third prizes were given for landscape — one to another Clapham student, Miss J.



"LABOUR" (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(*South Kensington Sketch Club*) BY A. COOPER



POSTER (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(*Heatherley's*) BY S. W. STANLEY

Milner; one to Mr. J. D. Revel, of South Kensington, and one to Miss Innes, of Westminster. Miss Mildred H. Congden White, of the Calderon School, won the first prize for animal composition (subject, "The End of the Day"), with the sketch now reproduced. Two second prizes were given in this section to Miss Green and Miss Foster, both representing the Royal Academy Sketching Club, and both past students of the Calderon School. A third prize was awarded to Mr. P. H. Jowett, of South Kensington. The poster competition (subject, "A Poster for a Pageant") resulted in a triumph for Heatherley's, Mr. S. W. Stanley repeating his achievement of last year by carrying off the first prize, and his fellow student, Mr. F. Holmes, taking the second. Equal third prizes were given to Mr. F. J. Whincap, of St. Martin's, Miss Billing, of South Kensington, and Mr. A. J. Dillon, of Clapham. Mr. Dillon's amusing and vigorous poster of an early Briton on a bicycle seemed to be worthy of a higher award. The sculptors' prizes (subject "Samson and Delilah"), fell to Mr. C. Ledward, Mr. C. Vyse, of South Kensington, and Mr. George Harland, of St. Martin's, in the order given. Honourable mentions were given to most of the Clubs, some of which, however, considering their high general average, were curiously unlucky in failing to gain a prize. This applies particularly to the Gilbert-Garret, Grosvenor, and City and Guilds Institute Clubs, the last named of which had an excellent show of modelling. W. T. W.

REVIEWS AND NOTICES.

The Rubaiyát of Omar Khayyam. Illustrated by EDMUND DULAC. 15*s.* net.—*The Song of the English.* By RUDYARD KIPLING. Illustrated by W. HEATH ROBINSON. 15*s.* net.—*The Fables of Æsop.* Illustrated by EDWARD J. DETMOLD. Vellum, 42*s.* net.—*Shakespeare's Comedy of The Merchant of Venice.* Illustrated by SIR JAMES D. LINTON, P.R.I. 10*s.* 6*d.* net.—*Shakespeare's Comedy of As You Like It.* Illustrated by HUGH THOMSON. 10*s.* 6*d.* net.—*British Sport, Past and Present.* By E. D. CUMING. With illustrations by G. DENHOLM ARMOUR. 20*s.* net. (London: Hodder & Stoughton.) Here is a parcel of delightful volumes which should prove acceptable to all book-lovers, and especially to those who are interested in the work of present-day illustrators. Those of us who have followed the successful career of Mr. Edmund Dulac are convinced that few European artists living at the present time are better qualified to illustrate Omar's Rubaiyát, and we have therefore awaited with interest the appearance of the work. His drawings for the edition of "The Arabian Nights," published a year or two ago, showed him to be in complete sympathy with Eastern legend, and to possess an aptitude for absorbing all its mystery and romance. Admirable as that series was, he has surpassed it in the set of drawings for the Rubaiyát just published. Here he has surrendered himself to the influence of the great Persian poet, whose immortal work has inspired him to produce some delightful illustrations in which he has been able to give full play to his great individual talents. His fertile imagination, his fine sense of design, his unerring draughtsmanship and his harmonious blending of rich and beautiful colours are displayed at their best, while, almost without exception, the drawings reveal that dignified restraint so characteristic of his art. The frontispiece, *Heav'n but the Vision of fulfill'd desire*, is a charming study in blues and mauves; while amongst the other drawings—*Here with a little Bread beneath the Bough; And one by one crept*

silently to rest; And hidden by the sleeve of Night and Morn; Oh, plagued no more with Human or Divine; and *Oh Thou, who Man of baser Earth didst make*, are worthy to rank with the best work Mr. Dulac has given us. The volume is excellently produced in every respect, and should enjoy a well-deserved success. Mr. Heath Robinson has, by sheer merit, gained for himself a prominent position amongst English illustrators of the day, and he has in this branch of art produced nothing finer than the series of coloured and pen-and-ink drawings for Kipling's "Song of the English." The black-and-white illustrations are particularly good, and show a breadth of feeling and execution and a facility for suggesting effects which are at once satisfying and convincing; indeed it is surprising that with the paucity of inspiration to be gathered from the letterpress he should have been able to accomplish so much. Many of the coloured drawings, too, are excellent, especially *The wrecks dissolve above us; Auckland; Cape Town;* and *Calcutta.* This book again is well presented, and should be popular not only amongst the many admirers of Kipling, but also with those who appreciate the work of a talented illustrator. With regard to Mr. Edward Detmold's illustrations of "The Fables of Æsop," we must admit a certain feeling of disappointment. The subjects are such as must have appealed very strongly to this original and clever artist, and yet the drawings fail to convince us of the fact. It is possible the coloured reproductions do not do full justice to the originals, but of this we are not able to form an opinion. Some of the simpler compositions, notably *The Ants and the Grasshopper; The Mountain in Labour; The Monkey and the Fisherman;* and *The Hare and the Tortoise*, are delightful; but those in which the artist has introduced a more extensive arrangement of colours are often confusing, and appear to us to lack those high decorative qualities which we are accustomed to associate with his work. We are compelled to judge the art of Mr. Detmold, and that of his late brother, by a high standard, and we cannot help feeling that in some of these twenty-five illustrations he has failed to do himself full justice. Nevertheless, there is much to admire in this volume for those who are interested in the work of Mr. Detmold, and he has an extensive public. The two Shakespearian books are produced in an attractive form and at a reasonable price. Mr. Thomson's forty dainty drawings lend themselves admirably to the process of reproduction in colour, while Sir James Linton is invariably seen at his best when depicting Shakespearian characters and episodes. Mr. Cuming's book is one which will appeal very strongly to the devotee of the open-air life. The average sportsman is not much of a reader, but he will find here an abundance of matter to entertain him, for the book deals with a large range of outdoor sports other than those usually classed as athletic. Besides chapters on hunting, shooting and fishing of various kinds, there are others on coaching, tandem-driving, coursing, polo, deer-stalking, falconry, racing and steeplechasing, and anecdote and adventure are so plentifully introduced that the reader can have no reason to complain of being bored. The illustrations, thirty-one in number, and all in colour, fully maintain the high reputation enjoyed by Mr. Armour in this specialised branch of pictorial art. Especially good are those relating to the hunt, for here the artist reigns supreme; and remarkably successful too are his drawings illustrating sport in the past. An uncommon note is given to these prints by the little drawings at the foot of each like the remarque on the margin of an etching.

The Medici. By Colonel G. F. Young, C.B. (London: John Murray.) 2 vols., 36*s.* net.—Many monographs dealing with individual members of the famous house of Medici, which for three centuries dominated the politics of Italy, and through Italy of the whole of Europe, have already appeared, but it has been reserved to Colonel Young to trace the history of the family as a whole, from the birth in 1366 of its founder, Giovanni de Medici, to the death in 1743 of his last descendant, the Princess Anna Maria Lodovica. In two copiously illustrated volumes of enthralling interest the author, whose arduous task has evidently been a labour of love, after indulging in an enthusiastic eulogy of Florence, and relating all that is known of Giovanni, follows the fortunes, first of the elder and then of the younger branch of his family. Full of dramatic incidents such as the exile and triumphant return to Florence of Cosimo, the murder of Giuliano de Medici, and the miraculous escape of his brother Lorenzo in the dastardly Pazzi conspiracy, the brave defence by Clarice de Medici of her ancestral home, and the flight of the young Catharine de Medici, the future wife of Henri II. of France, the fascinating narrative also contains scholarly essays in art and letters, with biographies of their chief exponents, and with its appendices giving genealogical tables, plans, etc., it will no doubt at once take a place amongst standard Renaissance literature.

The Rivers and Streams of England. Painted by SUTTON PALMER. Described by A. G. BRADLEY. 20*s.* net.—*Egyptian Birds.* By CHARLES WHYMPER. 20*s.* net. — *Hungary.* Painted by ADRIAN and MARIANNE STOKES. Described by ADRIAN STOKES. 20*s.* net.—*Isle of Man.* By W. RALPH HALL CAINE. Illustrations in colour by A. HEATON COOPER. 7*s.* 6*d.* net.—*Eton.* Painted by E. D. BRINTON. Described by CHRISTOPHER STONE. Reminiscences by Rev. E. D. STONE. 7*s.* 6*d.* net. — *The Flowers and Gardens of Madeira.* Painted by ELLA DU CANE. Described by FLORENCE DU CANE. 7*s.* 6*d.* net. (London: A. & C. Black.) These six volumes are recent accessions to Messrs. Black's series of Beautiful Books which owe their popularity chiefly to the coloured illustrations so plentifully supplied with each volume, though in every case the publishers have taken care to provide interesting reading matter from the pens of able writers. The "Rivers of England," treats of the principal rivers of the country—the Thames, the Severn, the Wye, the two Ouses, the Dart, the Dove, the Derwent, the Tees, the Avon, and many others, whose charming scenery is so well portrayed by Mr. Sutton Palmer and described by Mr. Bradley. Mr. Whymper has had exceptional opportunities of observing and studying the birds he has described and portrayed in his volume, the purpose of which, he states, is to assist the many visitors to Egypt in identifying the birds they see in the Nile Valley. The book is deserving of a far wider public than this obviously limited one, for these admirable drawings, with their faithful representation of plumage and environment, give evidence of an intimate knowledge such as only comes to those who devote themselves ardently to natural history pursuits. We are glad to see a volume devoted to Hungary, a country whose interesting people and places are not so well known as they ought to be. Mr. and Mrs. Stokes have explored the country pretty thoroughly, and Mr. Stokes has given a most entertaining narrative of their travels and adventures. Many of the illustrations remind us that the country is one in which the inhabitants outside the large cities still retain their traditional dress. The Isle of Man is more familiar ground, but of the thousands who go thither every summer we wonder how many know even a tithe of the interesting facts concerning the island and its institutions and legends which Mr. R. Hall Caine narrates. The book on Eton, which embodies the reminiscences of an "old boy" (the Rev. E. D. Stone), appeals primarily, of course, to other "old boys"; but the college has played so great a part in English history that the book will afford pleasant reading to many others besides. The vision of Madeira's floral beauty, which Miss Du Cane gives, will turn the thoughts of many to this sunny island where vegetation of almost tropical luxuriance flourishes throughout the year.

French Cathedrals. By JOSEPH & ELIZABETH PENNELL. (London: T. Fisher Unwin.) 20*s.* net.—There is perhaps no pen-draughtsman of our time, who, disregarding decorative restrictions, has been able to make a spontaneous impression seem part of the book so well as Mr. Joseph Pennell. Mr. Pennell's illustrations are always printed the right size. He counts on the reduction to give them that slightness which provides a sympathetic and unobtrusive accompaniment to the text. By a happy co-operation with his wife in writing the book and a draughtsman's pen, which is fresh for every scene it encounters, no one can illustrate books of "tours" better, or with more delicacy, variety and freedom of pen. His drawings suggest atmosphere, and an unusual sense of the picturesque enables him to make almost anything seem picturesque; this, too, without falsification, but by the use of a trained instinct for the salient artistic features of any scene. There are 183 pictures in this book, also plans and full-page reproductions from etchings and engravings.

Altschweizerische Baukunst. Neue Folge. Von DR. ROLAND ANHEISSER. (Berne: A. Francke.) Mks. 28.—In his first series of drawings illustrating the picturesque old architecture of Switzerland, published some three or four years ago, Dr. Anheisser gave prominence to the old Bernese type as being the most specifically Swiss among the various types of building to be met with in this country of ethnological diversity. In this new series, consisting of a hundred plates, further examples are given of the same type, but numerous illustrations are also given of other types which have less claim to be considered indigenous, such as the Rhætian on the Austrian border, the Burgundian in the west, and the Italian in the Rhone Valley. Besides having an extensive knowledge of the subject, the author possesses marked talent as a draughtsman, his drawings (all executed with the pen) having a distinctly pictorial quality, at the same time that they are sufficiently precise to be of service to the student of architecture, to whom also the numerous drawings of details will prove useful. Ample information concerning the buildings illustrated is given in the letterpress.

The French Pastellists of the Eighteenth Century. By HALDANE MACFALL. Edited by T. LEMAN HARE. (London: Macmillan.) 42*s.* net.—It is significant that the dainty ephemeral craft of pastel should have been introduced into France at a time when the whole country was seething with unrest, and those whose grace and beauty were to be immortalised by it were aiding in bringing about the upheaval that was to bring ruin to the monarchy and the old *noblesse*. "Pastels," says Mr. MacFall —"the very word raises the rustle of silk and satin and brocade from the dead past . . . and to understand the significance of pastels and of those that wrought in them to such consummate purpose, we must know the significance of France in the age that employed it." He therefore begins his review of the masterpieces produced by La Tour, Perronneau, Chardin, and their less celebrated contemporaries, with a brief but able essay on France as it was when Louis Quatorze passed away, describing particularly the environment in which the great pastellists first saw the light. He then traces the fortunes of each, reproducing in colour more than fifty examples of their work, and devoting, as is but fitting, the greater portion of his space to Quentin La Tour, greatest of all French pastellists. Chardin, too, though he but rarely used pastel, is considered at length, and his exceptional position recognised as the one artist who, in an age devoted to frivolity and superficiality, upheld the simple truths of every day. Incidentally Mr. MacFall brings out the personalities of those who sat to the pastellists, noting some saving grace in the most depraved, some touch of weakness in the most cynical, and lighting up his narrative with many a characteristic anecdote.

London. By ALVIN LANGDON COBURN. Introduction by HILAIRE BELLOC, M.P. (London: Duckworth & Co.) 25*s.* net.—Is photography worthy to be ranked among the arts? The question has been raised a thousand times during the past few years and has been answered now with an emphatic Yes, and just as often with an equally decided No. For our own part we should answer with both Yes and No. We should certainly deny the appellation of art to a very large proportion of the pictures produced by the camera, just as we should to a great many that are produced by the brush and pencil. But if it be true that art is "nature seen through a temperament," then it becomes not so much a question of the means or the instrument employed as the mind which controls the means or the instrument. If such a contention holds good, then there can be no question that the impressions of London which Mr. Coburn has recorded with his camera and reproduced in the photogravure plates of this volume are entitled to be ranked as art. Mr. Coburn has given us in all 20 plates (printed from plates produced by himself in his studio) which, collectively are a revelation as to the possibilities of the camera when controlled by an artistic mind. Each print is mounted on a stiff grey paper which sets it off to advantage.

In the Canaries with a Camera. By MARGARET D'ESTE. With Photographs by MRS. R. M. KING. (London: Methuen.) 7*s.* 6*d.* net.—Formerly such a book as this would have been written in the form of a Journal to be handed round among and perused by relations and friends alone, but nowadays it is become the fashion to give our impressions of countries we visit to the world at large through the medium of a published book. The authoress has succeeded in justifying her contribution to the large store of literature of this nature, by writing an exceedingly entertaining account of a six months' stay in the Canaries, and with the excellent photographs by Mrs. R. M. King her narrative forms an interesting and informing record.

Pure Folly; the Story of those remarkable People, The Follies. By FITZROY GARDNER. (London: Mills & Boon). 2*s.* 6*d.* net.—Mr. Pelissier and his delightful company have deservedly attracted a great deal of public attention and have now established themselves as popular favourites. Mr. Fitzroy Gardner's book will therefore be a source of delight to the very large following of these clever people, and his amusing history of the *troupe* and of their "great" chief, Pelissier, embellished as it is with many drawings by Geoffrey Holme, Norman Morrow, Arthur Wimperis and John Bull and several photographs, should be in the hands of all "the Follies'" numerous admirers.

Messrs. L. & C. Hardtmuth, the makers of the celebrated "Koh-i-Noor" pencils, have entrusted Mr. J. S. Gibson, architect, of Old Bond Street, with the designs for a building which they are putting up in Kingsway, London. This building is to be on a scale worthy of the magnitude of the firm's business and when finished will bear the appropriate title of "Koh-i-Noor" house. Messrs. Hardtmuth are also the sole European representatives for the famous Waterman Ideal Fountain Pens, the signal merits of which have secured for them universal favour.

THE LAY FIGURE: ON USING A FALSE STANDARD.

"I HAVE been getting a good deal of amusement lately out of the controversy over the Da Vinci bust," laughed the Man with the Red Tie. "What a stir it has made!"

"No wonder," returned the Collector. "The discussion is one in which every buyer of works of art cannot fail to be interested, for it opens up all sorts of serious questions and involves what can be called the vital principles of collecting."

"Ah! you take it seriously," cried the Man with the Red Tie; "now I see the humorous side. I do not care in the least who may be right, it seems to me sufficiently comic that such a conflict of opinion should be possible."

"That is not quite the right way to look at it," broke in the Art Critic. "The matter must be taken seriously, and it does involve principles that are vital beyond all question. There may be humour in it, but it is too grim to appeal to me."

"Then do you agree with me," asked the Collector, "that this controversy is likely to cause a feeling of insecurity among collectors, and therefore to diminish the demand for fine things?"

"No, say you are on my side," pleaded the Man with the Red Tie, "and that a silly fuss is being made about a matter of little importance."

"I agree with neither of you," replied the Critic. "For one thing, I do not care whether or not this discussion alarms collectors, and for another I do not think that the matter is of small importance. But it is not with the facts of this particular case that I am concerned; it is the moral of the affair that is exercising my mind."

"Some mixed emotions, and a moral," laughed the Man with the Red Tie. "Is that the text on which you propose to preach your sermon?"

"Mixed emotions, indeed!" said the Critic. "What are the emotions by which the average buyer of works of art is ordinarily swayed? Or has he no emotion at all beyond a desire to get the better of a competitor?"

"I can answer that," cried the Collector. "He has a real emotion, the desire to own things which are beautiful in themselves and sanctified by the worship of many generations."

"Which is to him of greater importance, that the things he buys should be beautiful, or that they should have been held in some sort of estimation for several centuries?" asked the Critic.

"Surely the answer to that is obvious," argued the Collector; "a thing which has been admired for centuries must be beautiful—therefore it is by its beauty that he is attracted."

"Then if his emotion is simply a love of beauty, why does he limit his desire only to things that are old?" enquired the Critic. "What has the date of a work of art got to do with its power of appeal to a beauty lover? Why must he have the verdict of many generations before he can make up his mind?"

"Because, good prudent man, he does not like to go to the expense of gratifying his emotions unless he is sure his affections are set upon a valuable object," interrupted the Man with the Red Tie. "He wants to make a profitable investment of his money even when he is satisfying his desires."

"I fear that is so," returned the Critic. "His love of beauty is not the pure, unselfish passion which it professes to be. There is a taint in it, the taint of self-interest. The collector pretends that he is swayed by æsthetic emotions when all the time he is only thinking of the best way in which he can bring off a successful piece of speculation."

"No, no!" protested the Collector. "That is not true! Look at the prices which men will pay for the works of art which appeal to them. Only an enthusiast would be so generous."

"Oh, that question of price!" sighed the Man with the Red Tie; "must that always be dragged in?"

"Unfortunately, yes," replied the Critic; "and in this instance it has some bearing upon the question. The contention, I think, is that the greater the beauty of a work of art the higher the price that the enthusiastic collector will pay for it. Yet in this matter that we have been discussing we have a curious illustration of the insincerity of this contention and of the falsity of the standard which most buyers of works of art are accustomed to set up. This bust as the work of a famous old master is valued at thousands of pounds; as a modern production what would it be worth? Perhaps a hundredth part of its present price. But it has beauty so great and so distinguished that it is worthy to be counted among the notable achievements of the master to whom it is credited. Why should its date or its authorship come into the discussion at all? It is beautiful—that should be sufficient to make collectors compete for it and even to enhance its price. Why should they ask who did it, or when it was done, as it has such a power of appealing to their emotions? Does not that suffice?"

THE LAY FIGURE.

AN AUTOMOBILE DECORATED IN LOUIS XVI STYLE

THE sedan chair, though still in use in quaint formal survivals in Germany, has passed into romance and into museums. The fact that should be remembered, however, is that in this retirement it finds itself in museums of art. And the reason, of course (which needs no bewigged and powdered ghost come from the grave to tell us), is that the sedan chair in its heyday was made a work of art. Now the motor car has reached a point of development where attention is being given to the opportunity of making it a thing of beauty. The car of which views are reproduced herewith is interesting as being the first attempt, and a noteworthy one, to carry out the decoration of an automobile in a period style. The Pierce Arrow Motor Car Co., of Buffalo, deserves credit for turning out this piece of work, worthy of serious consideration on artistic grounds.

The outside color scheme of this car is green and gold. Satinwood, toned to a soft, golden yellow, has been used for all the exterior woodwork, including the dash boxes, steering wheel and the roof of the chauffeur's deck.

The handles of the doors, the outside side lamps, the escutcheon covering the locks and even the tiny head of the door keys are authentically Louis XVI in design and treatment. All of the metal mounts are in brass, chased and heavily gold plated, and finished in the traditional ormolu style. The ceiling shows an encircling ornament of ormolu and running design of slender acanthus entwined with garlands of flowers, painted in colors on a ground of soft gray enamel. The central portion of the ceiling is enriched with an ormolu dome lamp of the acanthus motif.

A frieze of separate panels, each one falling just above a window, forms a pleasing accessory to the ceiling. The center panel of each bears a painted decoration complete in itself, yet united to its companions by the balance of mass and tone, although the motif is changed in every instance, in this manner bearing out both example and tradition of the Louis XVI period. This frieze is supported by a row of slender pilasters that also serve as a separation and guide for the window frames.

The upholstery is a silk stripe of gray and yello w



MOTOR CAR IN LOUIS XVI STYLE, EXTERIOR IN GREEN AND GOLD

enhanced with long garlands of roses through the center of the gray stripe. It extends to the ceiling just back of the rear seat, and forms the decoration for all the lower portion of the car below the line of windows. The under portion of the front panel bears a gracefully fashioned toilet box, containing a set of dainty toilet articles, decorated in pure Louis XVI style.

Another interesting experiment has been made by the same builders in their marquetry car. This car



DETAIL OF CORDOVAN LEATHER SEAT COVERING



SATINWOOD, TONED TO SOFT GOLDEN YELLOW, HAS BEEN USED FOR EXTERIOR WOODWORK

is a striking example of the possibility of marquetry work as applied to the interior of enclosed bodies. It is finished in Circassian walnut, with inlays of colored and stained woods. Just below the front windows is an innovation in automobile fittings in the shape of a large walrus-skin bag, fitted not only to hold packages that may have been gathered in shopping, but to act as a receptacle for the special

Automobile in Louis XVI Style



INTERIOR OF MOTOR CAR IN LOUIS XVI STYLE—THE PREVAILING TONES IN GRAY AND YELLOW

toilet articles made to match the body design as well.

Taken together, the two cars represent almost the two extremes of the possibilities of interior decorations for motor cars. Between them is a large field in which the lover of things beautiful might range in his desire to suit the individual taste.

In period decoration there is the widest field of all. Among those that could be utilized are those of Louis XIV, Louis XV, Louis XVI, the First and Second Empire, the Elizabethan, that to which Vernis Martin gave his stamp and individuality, the Georgian, the Colonial, the Renaissance and the Mission. It would even be possible to go back to the earlier Greek and Roman periods for inspiration and example, but this would scarcely be necessary, since practically all that was beautiful and characteristic in them has been found in a modified form in the later French periods.

THE fourteenth annual exhibition of the Carnegie Institute at Pittsburgh will open on April 28 and close June 30. Contributions from New York City will be collected March 15–17 by W. S. Budworth & Son, 424 West Fifty-second Street. Entrance blanks must be sent in before March 14. The work is to be in oil. The jury will meet in Pittsburgh on April 7. Any further particulars may be had by addressing Dr. John W. Beatty at Pittsburgh.

MINIATURES BY MABEL WELCH

BY F. A. KING

IT IS one of the signs of the times that the art of the miniaturist is looked upon as something of an anachronism. Something has gone out of our lives that is needed to harmonize with the delicacy and jewel-like refinement of this art. Miniatures are no longer ornaments to be worn, though this was one of their earlier uses. They are still jewels to be held in the hand and looked at, but there are so many competitors with them in the field of portraiture that we are apt to grow impatient of the conventions that necessarily hem them about and limit their range of expression. Time was, of course, when no one who made a pretense to taste forwent the possession of these intensely personal mementoes; but then, of course, the art of photography was not thought of; now that the ordinary portrait photograph is in everybody's way we accept its compromise with beauty, its falsification of essential truth, and multiply its records of objective fact whose interest passes with the passing day. That is what the majority of us do. Yet the art of the miniaturist still flourishes in a way, and we, no doubt, should assist its flourishing if once we realized its immense capacity for furnishing a certain intimate satisfaction.



PORTRAIT OF MRS. H. BY MISS WELCH



PORTRAIT OF MRS. CALKINS BY MISS WELCH

An old friend of mine, a portrait painter, is fond of pointing out the difference. He says, take an old photograph of a person and a sketch of the same person done at the same time. No matter what the skill of the photographer or the lack of skill of the artist, the photograph, he says, will always be a dead thing and the sketch will be alive. And that is because the sketch is the record of an impression; it had its origin in something that awoke in the artist in response to a stimulus he received from the sitter. At the time they were done the photograph probably gave the greater pleasure because it told so much that was temporary. We supply the impression, which was all the sketch gave us then. But after the lapse of time nothing has remained to us but the impression, and this the sketch still supplies us, while the photograph is the record of things wholly dead.

It is not true, of course, that photography has



STUDY OF A CHILD BY MISS WELCH

absolutely usurped the field; the annual exhibition of the Society of Miniature Painters confutes that assertion. What is to be desired, perhaps, is more discretion and culture on the part of the public, to be answered by a corresponding robustness and individuality on the part of the painters themselves.

The exhibitions of recent years have not failed to bring forward one or two specimens of the work of Miss Mabel Welch, in each case possessing much charm of color, much judicious placing of the subject within the frame and no inconsiderable excellence of technical treatment. The few that she has shown have always been so satisfactory as to lead one to speculate on the reasons which have limited their number. It can only be that she, with her fellow craftsmen, feel the weight of an indifferent public. When so comparatively few people of means seek to possess their own likeness in miniature it sounds like a fairy tale that Cosway, even in the days of great painters in oil, could boast at dinner that he had finished off a dozen or more sitters in a working day. Such a clamorous procession is nowadays only recorded of Mr. Sargent, working in another field.

Aside from the color, the interesting quality of Miss Welch's miniatures is their breadth of treatment. Breadth is easy of achievement, given the artist to do it, on a five-foot canvas; but breadth which has to compromise with refinement on less than a five-inch ivory is another matter. Ardent realists are known to sacrifice every other conditioning quality to achieve breadth, even in the limited compass of a miniature. The result gives you the feeling of looking at portraiture through the wrong end of an opera glass. The intimate quality which is the essential thing about this art has actually fled; your instinctive effort is to get away in order to get the proper distance for viewing; when that is gained the object is so remote as to forfeit your interest. Why a portrait in little, something for affectionate handling, if the instinctive motion is to put it from you? The problem of dealing with breadth is solved by Miss Welch without even suggesting the opposite of minute niggling. By strokes that count for strokes, yet conform to the compass of the whole surface; that avoid fussiness and serve their utility for nuance; that also tell their story of texture, she has the control of a method that satisfies all the requirements of limited space and lifelike representation. Such a method, of course, has its constant dangers. It can, no less than stipple, degenerate into dulness. It succeeds when its use is judicious—for example, in giving the value of lace or of such difficult materials that arrogantly obtrude their sur-

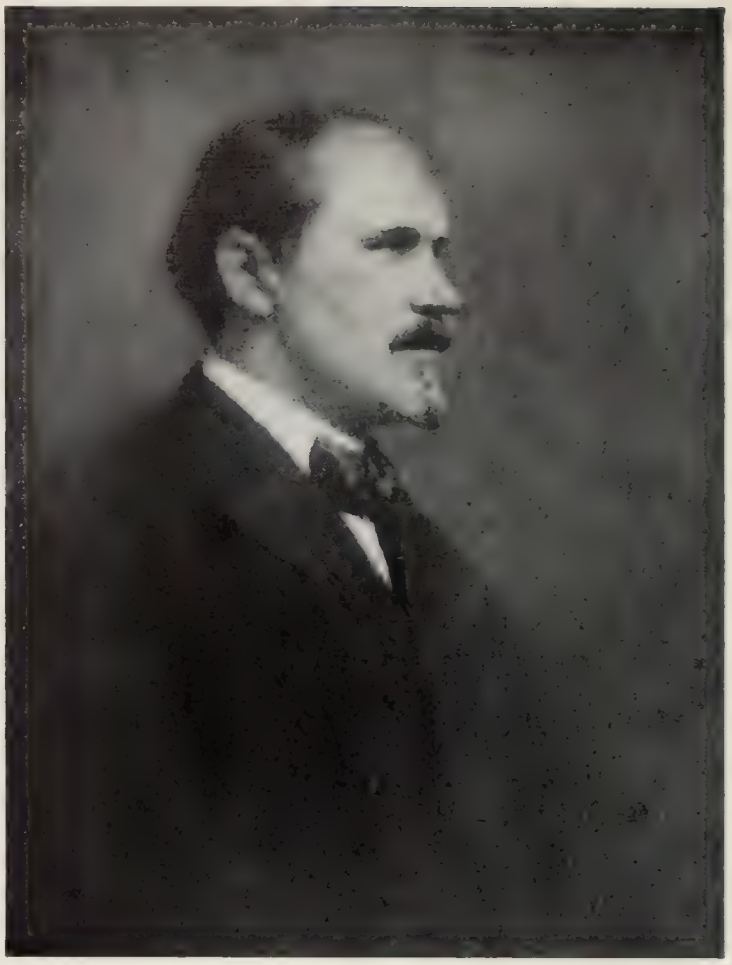


PORTRAIT OF MRS. HOLDEN BY MISS WELCH

faces into unwarrantable emphasis. To escape their dangers the older miniaturists made a monotonous use of filmy draperies. The same thing is done by the artist we are examining, in several examples. Here she achieves an adequate simplicity, but at the same time shows also a certain timorousness.

After all, the main things are not the abstract questions of technique. Does the portrait live? Is it a truthful representation? That is, does it convict the artist of interest, clairvoyance, vital reciprocity between himself and the sitter? There is no doubt of these questions in the case of the *Portrait of Mrs. H.* Here is a personality full of vitality; one that asserts the artist's interest in her task and the sure and swift achievement, devoid of doubt or hesitation. The same subject is treated in the *Portrait of Mrs. Holden*, with a difference of mood, though with interesting qualities of technique.

The *Study of a Child* is a delightful rendering of sweetness and innocence. The extremely simple arrangement of the hair makes a charming pattern in the darks. The whole impression is one of unpremeditativeness, yet the resultant composition is the most marked as an effort for effect of any among the specimens here shown. This, with several others, notably the *Portrait of Mrs. Calkins* and *Elizabeth*, shows Miss Welch's admirable instinct for placing her figures with a minimum sense of studied arrangement, yet with the result of adequately filling the space.



PORTRAIT OF EARNEST ELMO CALKINS — BY MISS WELCH



ELISABETH — BY MISS WELCH

WILLIAM M. CHASE, whose work was reviewed in the December issue of this magazine, held a retrospective exhibition at the National Arts Club, Gramercy Park, New York City, last month. The collection comprised a remarkably interesting group of portraits, landscapes, still life and interiors, and represented various stages of the artist's splendid craftsmanship. One of the most captivating of the earlier works was the canvas called *Ready for the Ride*, painted shortly after Mr. Chase had left the schools of Piloty and Wagner. This was loaned by the Union League Club. The subject is a fair-haired young woman standing in profile. She is dressed in a costume of black and wears a high peaked hat and a small ruff through which the pink flesh of the neck is seen. She carries a whip and is drawing on a glove. The face is pale. Interesting portraits also were those of Eduard Steichen and Alfred Stieglitz.

Art Gallery by Frank Lloyd Wright



Thurber Galleries, Chicago *Frank Lloyd Wright, Architect*

THE DESIGN SHOWS TRACES OF A STUDY OF JAPANESE WORK AND OF THE VIENNA SECESSION

ART GALLERY DESIGNED BY FRANK LLOYD WRIGHT, ARCHITECT

THE new art galleries of W. Scott Thurber, in Chicago, show the fortunate result of treating the housing problem involved with serious attention to the architectural requirements, and of finding a sympathetic architect for the task. The galleries are situated in the top and fifth floor of the Fine Arts Building in a new addition to the building proper. Definite restrictions as to office room and stock-storing facilities had to be met. Emphasis has, of course, been put on the proper lighting and display of pictures and on provisions for the comfort of visitors.

In Mr. Frank Lloyd Wright's architectural treatment one recognizes a close study of Japanese refinement and elimination, with a slight touch of the modern German and Viennese Secessionist influence in decorative construction. He carefully considers every detail of room size and height, the lighting by day and night, the placing of doors and windows, the breaking up of the wall surfaces, the design and use of each piece of furniture, without losing sight of the minor points of utility which must, of course, govern the major artistic conception.

The woodwork is of fumed oak, with bronze worked into the grain and inlaid with a line of white holly. The floors are designed especially to reflect



A SCENE IN VENICE BY OSSIP L. LINDE

Art Gallery by Frank Lloyd Wright



THE WOODWORK IS OF FUMED OAK INGRAINED WITH BRONZE AND WITH AN INLAY OF WHITE HOLLY

the light, being of white magnasite, a fine texture of cement. All around the edges of the center white portion, divided from it by a narrow strip of inlaid brass, is a band of dull yellow-toned magnasite, bringing the golden side-wall color down into the floor. In all the galleries the walls are covered with cork gilded in a low-toned bronze dadoed by a higher-keyed gilded rough plaster. The gilt is so low in key and the cork of such exquisite texture that it forms a perfect background for pictures, and seems to enhance any mellowness of color that an oil or water color might possess.

The built-in furniture and portfolio booths are all carried to a height of seven and one-half feet in the print and reproduction gallery; and this space is again divided into various sections, forming portfolio screens, drawer space, tables, desks and seats, each part having its proper space relation to every other and so making a restful picture. Each gallery has its skylights, these being composed of oblong pieces of dull grayed white glass, with smaller oblong pieces of rich yellow and a few small squares of black—all this set in brass leadings of various widths. The designs are different in each gallery and the white glass repeats the white note in the floors, while the yellow emphasizes and enriches the general dull gilt color scheme. The artificial light is especially interesting. There are no fixtures of any sort in view, there being a large number of electric lights placed above the skylights and concealed in the architectural construction, so that the source of light is everywhere hidden and yet the light itself is perfectly diffused and so softened as to have the effect of daylight.

The galleries opened with an exhibition of modern Dutch art.

There have followed exhibitions of portraits by Herman Herkomer, who is doing effective work; and more recently of work by Ossip L. Linde, who when not studying abroad has made his home in Chicago, since he first came to America, about thirteen years ago. His paintings are becoming familiar in current exhibitions.



THE FLOORS ARE OF A WHITE CEMENT MIXTURE TO REFLECT SKYLIGHT ILLUMINATION



ARTS AND CRAFTS EXHIBITION, 1909 NATIONAL SOCIETY OF CRAFTSMEN

NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

THE annual exhibition of the National Society of Craftsmen was seen at the National Arts Club, Gramercy Park, New York City, closing December 30.

The walls of the main gallery showed an attractive color scheme in soft tones of reds, drab and blue in hangings from the looms of Albert Herter and tapestries loaned by Mr. Henry C. Lawrence. The most interesting of the Herter hangings were those which are to decorate the late Mr. E. H. Harriman's house, at Arden. These were taken from the looms in order that they might be a part of this exhibition, and will shortly go to Arden.

In these hangings the Gothic form is used with modern motives. The trees, flowers and animals are those familiar to the Arden estate, and the graceful figures are intended as symbolic of the spirits of the native trees—the pine, oak, ash and rhododendron. The tapestries were designed for a corridor. There is a long frieze which will hang above the line of light, short ones to go over, and panels for the sides of the doorways. Mr. Herter took for his inspiration the fourteenth-century Aubusson tapestries in the Cluny Museum in Paris, of what is known as the "*mille fleurs*" pattern, owing to the abundance of flowers in the groundwork. The frieze represents a garden with a waterfall, two piping youths, and maidens toward the center, and at each end a "Flora." The ground is a rich brick red, and in order to relieve it of flatness sixteen shades of the color have been used. The interesting portières are of the very early Gothic, the motifs being taken from the first tapestries of which we have record. A rug was shown with the same type of motif and in the same period of decoration.

The beautiful soft colors are obtained from the use of modern chemical dyes, with which Mr. Herter has experimented. The tapestries were designed by Mr. Herter and woven under his direction by Aubusson weavers in this country.

A number of Saltillo blankets brightened the walls of the other galleries, loaned by Miss Cora B. Myers.

In the pottery exhibit the large and varied Rookwood group was of unusual interest in its diversity of glazes and decoration. Some effects in suggestive landscape designs were charming. Among the Grueby pieces was a particularly fine green jar, interesting in form, color and texture, as was also a russet jar with an interesting decoration in brighter and deeper tones of the same color. Mr. Charles Volkmar had a representative exhibit, including a cylindrical vase in rich burnt-orange tones.

Misses Penman and Hardenbergh exhibited a number of their hand-built pieces, interesting in form, color and textures, and among the most individual pieces of the exhibit. The Baggs, Walrath, Hoagland and other individual exhibits contained interesting specimens.



A new note in the pottery exhibit was the work of Miss Brown, of the Bowl Shop of Boston. The pieces were simple and artistic and adapted for table use. Some children's bread-and-butter sets were of special interest. Among the exhibit of porcelains were interesting pieces by the Misses Mason, Middleton, Ehelers and others.

In the leather department Miss Caroline Hibler had on exhibition a number of pieces in tooled and colored leather. Several shopping bags and book racks showed a departure from the severe simplicity so commonly affected in craft work and were designed with a purpose of showing refinement of line and color. Among her pieces in stenciled leather is a pillow of gray suède which has a blending of gray and violet, showing an unusually soft effect. This is gained by a new process of working dies into the leather.

Miss Bella M. Shope showed attractive work in tooled leather enriched with dies and Cordova gold leaf. The Campanero Shop had a number of pieces carefully worked out in design and color. Among the textiles were many fine pieces in weaving, block-printing, stenciling and needlework. Miss Hicks had a number of scarfs in the tied and dyed work which were unusual in color. Mrs. W. P. Hibler had an exhibit of Italian cut work designed especially to be used with her ceramic work. The pupils of the Y. W. C. A. exhibited individually, but, as a whole, the work showed careful training in design and execution. Clever effects are gained in some of the textile work by combinations of stenciling and darning.

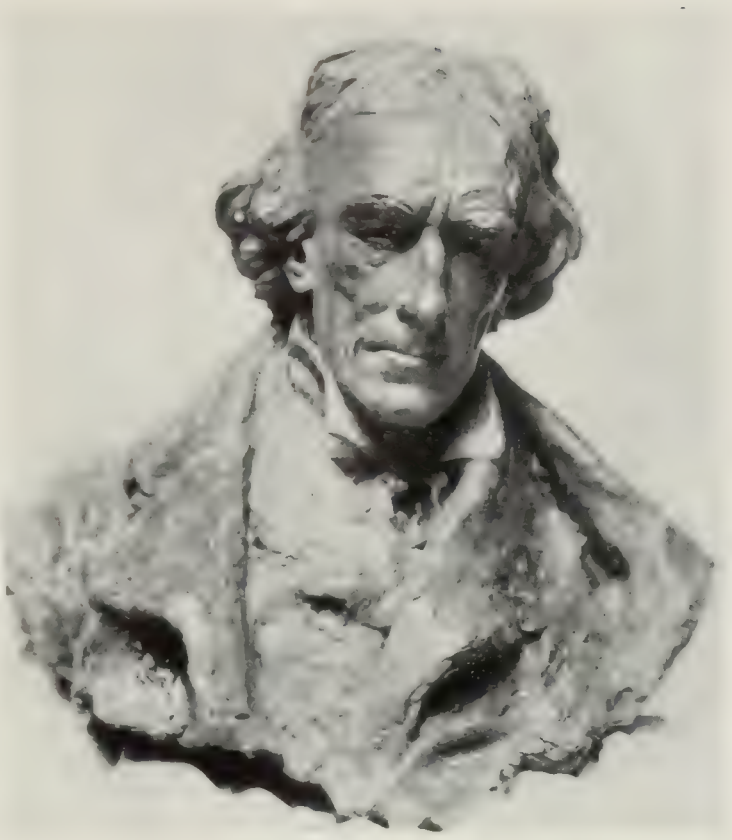
Miss Elna M. de Neegard had some very good examples of weaving. In the department of jewelry about five hundred examples of individual craftsmanship were shown. Among the work may be mentioned that of Mrs. Mabel Mason Bowdoin, Miss Hazen, Floyd Nask Ackley, C. J. Busck, Julius Gregory, C. H. Johonnot, Eleanor Deming, Harriet Keith Fobes, Mabel W. Luther, Brainerd B. Thresher and Paul Shramm.

Mr. Pollock's Portrait Busts

THE PORTRAIT BUSTS OF COURTENAY POLLOCK, R.B.A. BY P. G. KONODY

Mr. Courtenay Pollock, the well-known English sculptor, who has taken a studio in New York in order to execute some important commissions for portrait busts, is an artist who cannot easily be identified with any school. Although he studied for some time under Professor Lanteri at the Royal College of Art, the "tightness" so often found in the work done by students from South Kensington does not appear in Mr. Pollock's work, nor is there any trace of academic training.

This is scarcely to be wondered at, for the rigid conditions under which the students have to work at South Kensington, and the mathematical precision of the teaching, were distasteful to him and induced him to leave the college after three months' study. He preferred to work alone, where the criticism of conventional thought would not hamper the free development of his then untested and immature principles. Experience has since then confirmed him in his conviction that light and not form is the fundamental principle of sculpture. By light alone can sculpture exist. We are given the one great factor —light—and we must use this element and form it as we use clay. When working Mr. Pollock regards the clay as a mass of light, which may be shaped and divided, joined and shaded at will. Mr. Pollock says: "The study both of the antique and of the Italian Renaissance shows that upon the handling of light depends the breadth and strength of the work. Particularly is this to be seen in the small work and preparatory sketches left to us by the Italian Renaissance."



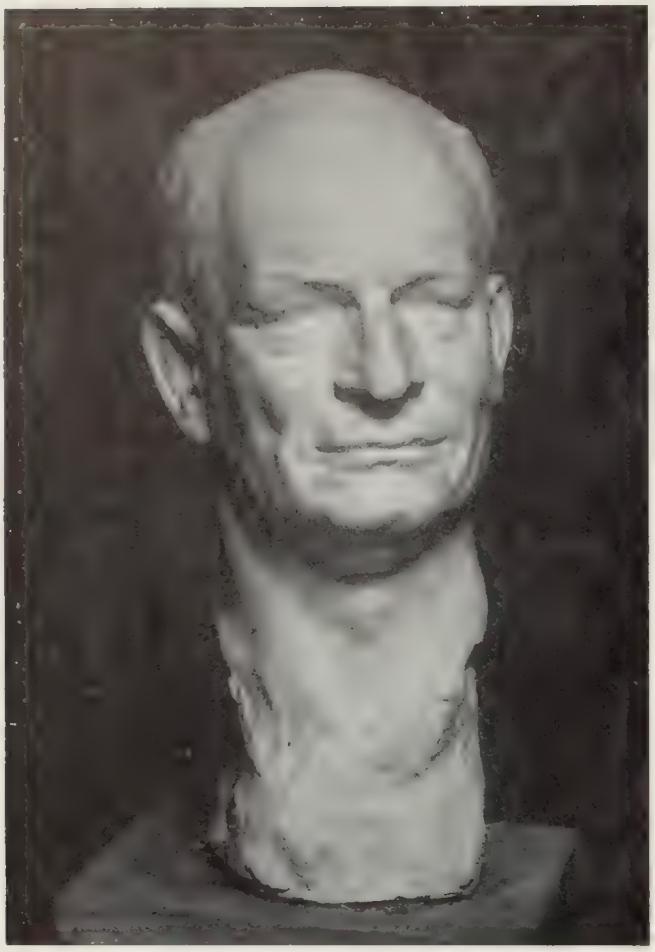
THE LATE SIR HENRY IRVING — BY COURTENAY POLLOCK, R.B.A.



MRS. ARTHUR BURTON — BY COURTENAY POLLOCK, R.B.A.

"A piece of clay is a lump of solid light." This is more important than the modeling of detail or the amplification of surface, for the massing of the light is the first consideration. Amplification of surfaces we may consider to be the same principle applied to detail, and detail, though important, should be subservient to the ruling principle. Detail should assist the principle and should never become so important as to destroy it.

It is difficult to follow this law in a portrait bust, yet it is strikingly demonstrated in the bust of the Maestro Cavaliere Alberto Visetti. The sense of life is entirely achieved by the artist's preoccupation with light. The forms are evolved, not by careful measurements and mechanical imitation, but by the play of light and shade upon the surfaces. Similarly in the busts of Mrs. Arthur Burton and Miss Beatrice Lamotte we find the light modeled into masses, not into forms—the forms must necessarily follow the distribution and shaping of the light. Mr.



WHITWORTH WALLIS, F.S.A.
DIRECTOR BIRMINGHAM MUSEUM
BY COURTENAY POLLOCK, R.B.A.



MISS BEATRICE LAMOTTE
BY COURTENAY POLLOCK, R.B.A.

Pollock is not given to flattery. He does not try to restore the fresh bloom of youth where this bloom has departed, but he certainly has the faculty of finding from among all the complex changes of expression to which all human features are subject just that moment of intensified intellectual life which reveals the sitter's character at its best. This will be found in the portrait bust of Mrs. Burton—a face of beautiful oval shape and refined profile.

The bust of Miss Lamotte, less simple, perhaps, than that of Mrs. Burton, is fascinating. This fascination is not the commonplace attraction of conventional prettiness, and is, therefore, perhaps, not felt at the first glance, but if you come back to the bust you will not fail to realize the sensation which will grow upon you as you become more closely acquainted with this distinguished work.

The bust of the late Sir Henry Irving presented a different problem to the artist, who wrought this vigorous work some time after the great actor's death, utilizing such material as he found in his vivid recollections of the man who had figured so prominently before the public eye, and in existing portraits. Under the circumstances it is not so surprising that Mr. Pollock successfully managed to construct what may be called a composite portrait of this interesting personality, but that he knew how to infuse it with the sparkle of physical and intellectual life.



MRS. RICHARD MOTT
BY COURTENAY POLLOCK, R.B.A.



Carnegie Prize, December 1909

THE OPALESCENT RIVER BY GARDNER SYMONS

NATIONAL ACADEMY OF DESIGN EXHIBITION

THE exhibition of the National Academy of Design recently held at the Fine Arts Galleries, New York City, displayed 271 pictures out of a total of 441 accepted. The excess of 170 returned for lack of space had a metaphysical hanging, enjoyed doubtless by their painters, each after his own personal fashion of enjoying metaphysical honors, but perhaps not so keenly appreciated by the visitor. This quaint annual procedure puts one in mind of the circumstances described by Ko-Ko, Pitti Sing and Pooh-bah in their trio in Sullivan's "Mikado," wherein they set forth the death by execution of the victim they were too tender hearted to execute, doing so with a delightful seriousness. Yet it is easy to flout the difficulties met by the Academy in restricted space. One Leonardo da Vinci set down a true saying in the proverb, "It is ill to praise and wórse to blame the thing which you do not understand." The same astute gentleman remarked, also, that small rooms help the mind to concentrate itself.

The jury, by the way, concentrated attention on *The Opalescent River*, by Gardner Symons, by awarding it the Carnegie prize. Later a report was published that an anonymous donor had purchased the painting for the Metropolitan Museum. Mr. Symons is spoken of as a disciple of Mr. Redfield, and his indebtedness has been remarked. His evident pleasure in producing a thoughtful pattern while taking pains that his record be faithful suggests, however, more than a hint of Mr. Schofield as well. In any case he joins himself to those painters of landscape who study the forms of nature, and particularly of the earth itself, with that sort of seriousness which is always demanded of figure painters in portraying human form. This river is not simply water divided from the land, as

the book of Genesis has it. There is a fair suggestion here that the river has a bed. There is land below and the stage of the stream is only a matter of the draining of the watershed. In color the painting, possibly by some accident of hanging and neighborhood, appeared less satisfactory—no less well attempted but a trifle laborious.



Copyright, 1909, by H. M. Walcott

IN THE BLACKBERRY BUSH — BY H. M. WALCOTT

Among other pictures that drew attention without waiting for the visitor to seek them out, Mr. Alexander's *Sunlight* held the place of honor in the center of the north wall of the Vanderbilt Gallery. The president of the Academy is never afraid of posing his subject. In this canvas he has apparently set out to enjoy himself with subtle tone and deft arrangement. Mr. Boldini, on the other hand, in another painting which insists on being seen, his *Portrait of Mrs. Clarence Mackay*, seems to be saying: "Now, just watch me! And, remember, I'll give a new five-dollar bill to any one else who can do the same trick in double the time." George Bellows is another who makes no secret of force, but his touch is not dextrously flippant, rather it is almost fanatically intense. In such a painting as his *Palisades* he slams on his color most indecorously with splendid effect. Noisy as the performance is, it is accomplished. He shoots with both barrels of his gun, but he bags his game. Here he paints so well an escape of steam into cold air as to tempt one to typify his work in the same terms.



TWO FISHERMEN — BY CHARLES W. HAWTHORNE

THE twenty-fifth annual exhibition of the Architectural League of New York will open on January 30 in the Fine Arts Building, closing February 19. A special effort is being made to render it of particular interest since it marks the first quarter of a century of the league's exhibition work. An exhibit that will attract particular attention is the working drawings of Sir Edward Burne-Jones for mosaic decorations in the American Church of St. Paul at Rome, with autographic marginal notes.

IN THE GALLERIES

An exhibition of twenty-five Italian, Flemish and German primitives was one of the features of the month at the Ehrich Galleries, Fifth Avenue and Fortieth Street. The art represented is marked by naive conception and well-developed technique. A *Madonna and Child with Donor*, by the master of *The Death of the Virgin*, and an *Annunciation* from the northern French school are here reproduced.

At the Knoedler Galleries, 355 Fifth Avenue, Aston Knight, the son of Ridway Knight, put on view a collection of landscapes wherein he shows a preference for the study of water in motion, and a number of notes of travel. François Flameng's portrait work was displayed in half a dozen canvases rather smartly turned off. Original colored drawings by John Leech evidenced the fine draughtsmanship of this cartoonist. The exhibition of the American Society of Miniature Painters continues until January 29.

At the Scott & Fowles Galleries, 590 Fifth Avenue, an exhibition of portrait busts by Courtenay Pollock, R.B.A., opens January 30. Mr. Pollock's work is the subject of an appreciation by P. G. Konody on another page. At this gallery there has been held an exhibition of recent portraits by Wilhelm Funk.

Etchings by "The Men of 1830" have been seen at the Keppel Galleries, 4 East Thirty-ninth Street. Corot, Rousseau, Jacque, Millet, Daubigny, Lalanne, Huet, Appian and Ingres were represented. Nine etchings by Corot were shown, all that he published, and two signed lithographs.



Courtesy of Ehrich Galleries

ANNUNCIATION (ABOUT 1500) — SCHOOL OF MELCHIOR BROEDERLAM



Courtesy of Ehrich Galleries

MADONNA AND CHILD WITH DONOR (ABOUT 1525) — BY THE MASTER OF THE DEATH OF THE VIRGIN

At the Montross Galleries, 372 Fifth Avenue, was held an important exhibition of eleven landscapes by Willard L. Metcalf. One called *The Prelude* was purchased by the Worcester Art Museum. An exhibition of paintings by Eduard J. Steichen follows, closing January 29.

Paul Dougherty showed at the Macbeth Galleries, 450 Fifth Avenue, sixteen marines, painted on the southwest coast of England during the summer. The artist has passed the excitement which his forceful work aroused when first it came to notice some few years ago and has settled down to sturdy work, no less vigorous in attack but apparently saved from growing too mannered by the keen interest he maintains in observation.

Arthur Tooth & Son, 580 Fifth Avenue, have shown a collection of portrait drawings by Mr. Nicholson. There have also been on view paintings by Dutch and Barbizon masters.

Whistler's portrait of Sir Henry Irving as *Philip II of Spain* was on view for some time at the Blakes-



Medici Print Flemish Plate VII — *Published by Foster Bros.*

THE CONCERT — BY TERBORCH

lee's Galleries, Thirty-fourth Street and Fifth Avenue.

Following the exhibition of thumb-nail sketches William H. Powell has shown at his galleries, 983 Sixth Avenue, a group of oil paintings by Miss Anna Fisher.

At the Folsom Galleries, 396 Fifth Avenue, a group of Persian miniatures has attracted attention. Some of the splendid illumination dates from the sixteenth and seventeenth centuries. Rakka ware of great variety was also exhibited, dating from the ninth century. Rhodian and Daghestan plates were of sixteenth-century origin.

George Inness, Jr., has shown an interesting array of landscapes and shore scenes at the Brandus Galleries, 712 Fifth Avenue. In the catalogue the introduction makes no bones about dragging in the illustrious father, but Mr. Inness has a gift of his own. At the same galleries were hung a group of portraits by Carroll Beckwith, including his *Mr. Isaacson*.

The Vose Galleries in Boston have shown an exhibition of fifty paintings by William M. Chase, including a number of his earliest works, several portraits, a group of his brilliant studies of still life and a notable group of his landscapes.

At the Oehme Galleries, 467 Fifth Avenue, Mrs. Marie Stillman has shown a series of water-color drawings of English gardens.

At the Ederheimer Gallery, 4 West Fortieth Street, engravings have been on view by masters from the fifteenth to the early nineteenth century.

An exhibition of lithographs by Whistler at the Wunderlich Galleries, 220 Fifth Avenue, included studies of women, *Dancing Girl*, *The Draped Figure Seated*, *Model Draping*, *Girl Reading*, *The Winged Hat*, *La Jolie New Yorkaise;* studies of men, *John Grove*, the *Russian Schube* and *Count Robert de Montesquiou;* studies of the Thames and of London, *Old Battersea Bridge*, *The Thames*, *Chelsea Rags*, *Savoy Pigeons*, *The Fish Shop*, *The Smith's Yard*.

THE Medici Series of reproductions of colors after the old masters, published in this country by Foster Brothers, Boston, and in use at the Metropolitan Museum, the Museum of Fine Arts, Boston, and in other institutions, are worthy of attention whenever reproductions in color are in question.

The series as announced aims primarily at giving to subscribers at moderate cost a collection of perfect colored reproductions after the old Italian masters, by modern methods of photographic collotype (heliotipie, fototipia) in colors. The subjects will be chosen for their artistic value and beauty. Rare and valuable frescoes and paintings in danger of destruction will be particularly cared for. Paintings of other schools than the Italian will be reproduced but not in the annual Medici Series.

The Medici Prints are produced by a perfected method of photocollotype, without screen, and printed upon pure linen paper, without a chalk surface or other glazing, in permanent colors.

THE January issue of *Art and Progress*, the monthly periodical issued by the American Federation of Arts, contains articles by Elisabeth Luther Cary on Mr. Blashfield's decoration for the United States Court House at Cleveland, Ohio; by D. E. Roberts on the National Print Collection; by A. W. Frohne on The New Theater, and by John W. Beatty on International Exhibitions. Dr. Beatty believes that the international exhibitions at Pittsburgh, "by affording a means of international comparison, have excited a mighty influence. They have demonstrated to the most obtuse, directly and through many various avenues, that our American art is equal in quality and spirit to the very best modern art of the world, so that there now exists a greater demand for American works than at any previous time in the history of our country."